

1001 ROCK HITS FOR BUSKERS



THE ULTIMATE COLLECTION OF ROCK MUSIC,
ARRANGED FOR PIANO/ALL KEYBOARDS,
WITH GUITAR BOXES AND FULL LYRICS.

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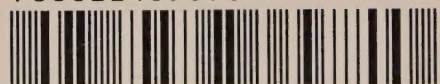
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101 ROCK HITS FOR BUSKERS

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CUTS LIKE A KNIFE

WORDS & MUSIC BY BRYAN ADAMS & JIM VALLANCE

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Moderate rock ♩ = 100

D G C(add 2)

1. Driv-in' home__ this eve - ning, I could of sworn we had it all worked out.__

D G C(add 2) D

— You had this boy__ be - liev - in'

G C(add 2) D

way be - yond__ the sha - dow of a doubt.__

G C(add 2) D

2. Then I heard it on__ the street;__ I

G C(add 2) D

heard you might__ have found__ some - bo - dy new.__

G C(add 2) D

Well, who — is he, ba - by?

G D

Who is he — and tell — me what he means to you?

4. I took it all — for grant - ed, but

Bm C(add 2)

how was I — to know — that you'd be let - ting go?

CHORUS

G D

To Coda

Now it cuts like a knife, but it feels so

D G C(add 2) D

right. — It cuts like a knife,

1. D G C(add 2) G C(add 2) D%.

but it feels so right. 3. There's

2. D G C(add 2)

right. (Bkgrd) Na na na na na Oh and it cuts like a na na.

D G C(add 2)

knife. And it feels so right, ba - by.

D G C(add 2)

Na na na na na Oh, and it cuts like a na na.

D G C(add 2) D

knife (Instr. Solo ad lib.)

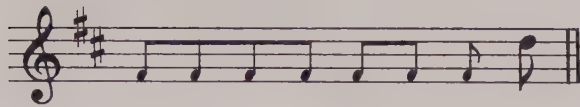
1. G C(add 2) D G C(add 2)

2.

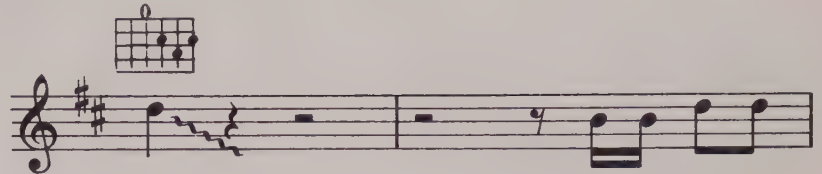
D.%.% al Coda

CODA

D

*(End Solo)*

4. I



knife,

but it feels so



right. ____

And it cuts like a knife,



and it feels so ____

right. ____



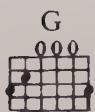
Na

na

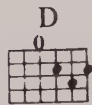
na ____

na

na



C(add 2)



C(add 2)

*Repeat ad lib.
and Fade*

na na na ____ na na.

VERSE 3:

There's times I've been mistaken
 There's times I thought I'd been misunderstood.
 So wait a minute darlin'.
 Can't you see we did the best we could?
 This wouldn't be the first time
 Things have gone astray.
 Now you've thrown it all away.
(To Chorus)

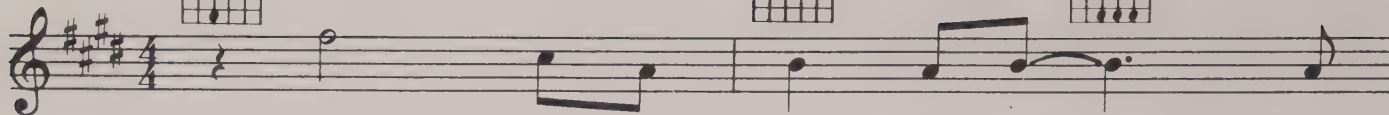
RUN TO YOU

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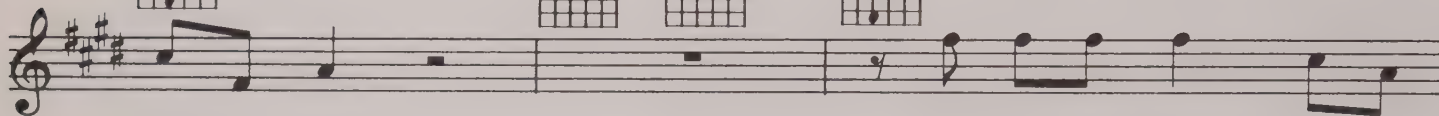
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Driving rock

♩ = 126

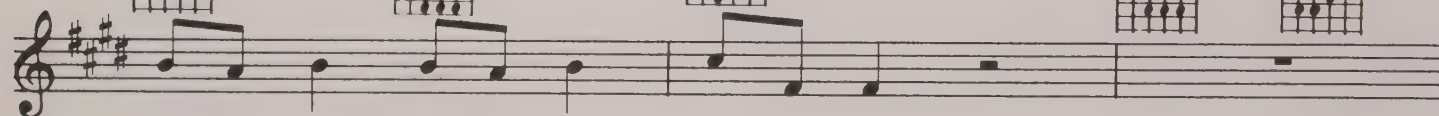


1. She says her love for me — could



nev - er die.

But that - 'd change if she



ev - er found out a - bout you and I.



Oh, but her love is cold. —

It would-n't hurt her if she

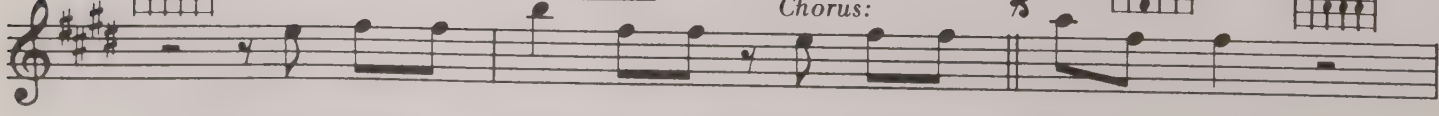


did - n't know. — 'Cause

when it gets too much, —



Chorus:



I need to feel your touch. I'm gon- na Run To You.

E B F#m A E B

I'm gon-na Run To You, 'Cause when the

F#m A E B 1 F#m A

feel-in's right, I'm gon-na run all night. I'm gon-na Run To You.

E F#m A E B D.C. 2.3.

Run To You. Yeah, gon-na

F#m A E B

Run To You. Oh, when the

F#m A E B 1 F#m A

feel - in's right, I'm gon-na run all night, I'm gon-na Run To You.

E F#m A E B To next strain 2 Repeat ad lib. and fade

Run To You. Yeah, gon-na

The musical notation for the instrumental section of "The Sound of Silence" is shown on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a double bar line with repeat dots. The first measure is marked with a chord diagram for F#m (F# on the 1st string, 2nd fret; A on the 2nd string, 2nd fret; C# on the 3rd string, 2nd fret). The second measure is marked with a chord diagram for E/G# (E on the 1st string, 4th fret; G# on the 2nd string, 4th fret; A on the 3rd string, 4th fret). The third measure is marked with a chord diagram for E (E on the 1st string, 4th fret; G# on the 2nd string, 4th fret; A on the 3rd string, 4th fret). The notation includes a triplet of eighth notes in the first measure, a half note in the second measure, and a half note in the third measure. The word "(instrumental)" is written below the staff.

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a D major triad (D, F#, A) indicated by a diagram above the staff. The melody starts with a quarter note D, followed by a quarter note F#, and then a quarter note A. The bass line consists of a half note D and a half note F#. The staff ends with a repeat sign.

[illegible]

Verse 2:
She's got a heart of gold,
She'd never let me down.
But you're the one that always turns me on
And keep me comin' 'round.
I know her love is true,
But it's so damn easy makin' love to you.
I got my mind made up,
I need to feel your touch.

(To Chorus:)

SUMMER OF '69

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Moderately bright ♩ = 138

A



I got my first real six - string;— bought— it at the

D



five and dime; played— it 'til my fin - gers bled;

A



was the sum-mer of six - ty nine.

D



Verse

1. Me— and some

A



guys from school had a band and we tried real hard.

D



Jim - my quit and Jo - dy got mar - ried;—

A



I should - a know we'd

Bm



nev - er get far.

A



Oh, when I look back now,—

D G Bm

that sum - mer seemed to last for - ev - er, and__ if I

A D G

had the choice,__ yeah,__ I'd al ways wan - na be there.

Bm A D

Those__ were the best days of my__ life.

A

Back in the sum-mer of six - ty nine.__

D

Man,__ we were

A F

kill - in' time,__ we were young and rest - less, we need - ed to__ un - wind.

Bb C Bb/D

kill - in' time,__ we were young and rest - less, we need - ed to__ un - wind.

F B $\flat$ C

I guess noth-in' can last___ for - ev - er, for - ev -

D

er,___ no!

A D

D.% al Coda

⊕ CODA

Back in the sum - mer of six - ty nine. ___

A

Repeat ad lib. and Fade

Back in the sum-mer of

VERSE 2:

Ain't no use in complainin' when you got a job to do.
 Spent my evenin's down at the drive-in, and that's when I met you.
 Standin' on your mama's porch, you told me that you'd wait forever.
 Oh, and when you held my hand, I knew that it was now or never.
 Those were the best days of my life.

VERSE 3:

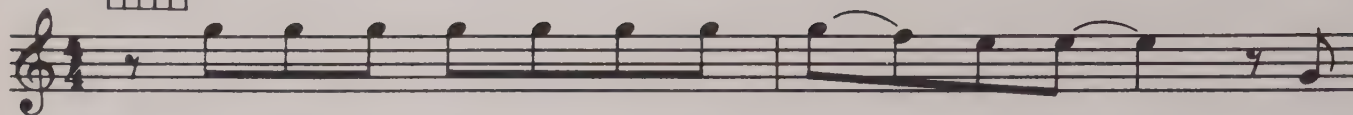
And now the times are changin'; look at everything that's come and gone.
 Sometimes when I play that old six-string I think about you; wonder what went wrong.
 Standin' on your mama's porch, you told me it'd last forever.
 Oh, and when you held my hand, I knew that it was now or never.
 Those were the best days of my life.

STRAIGHT FROM THE HEART

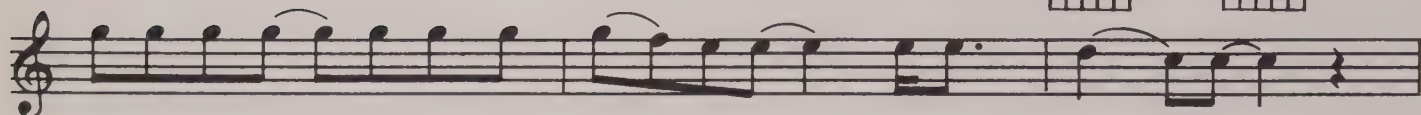
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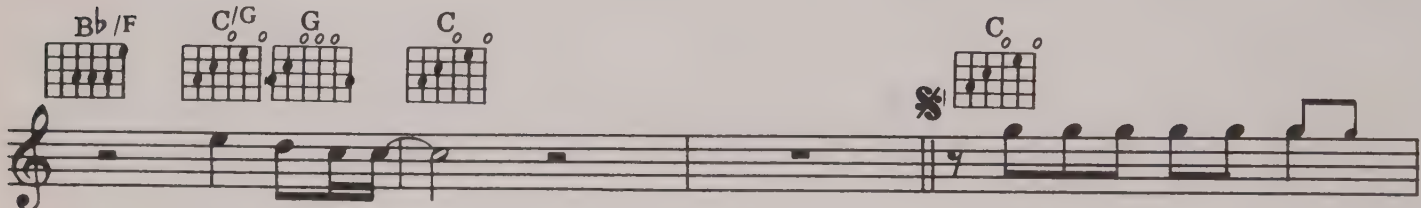
Rock ballad



I could stop dream - ing, but it nev - er ends; — as

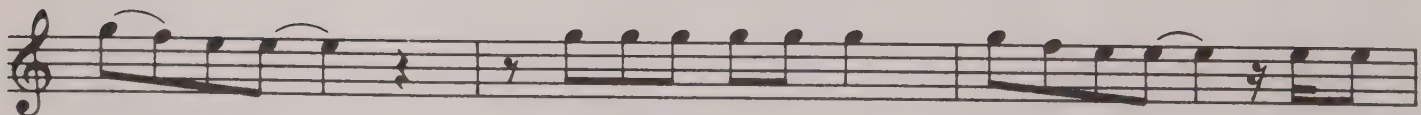


long as you're gone — we may as well — pre-tend; — I been dream - in', —



straight from the heart. —

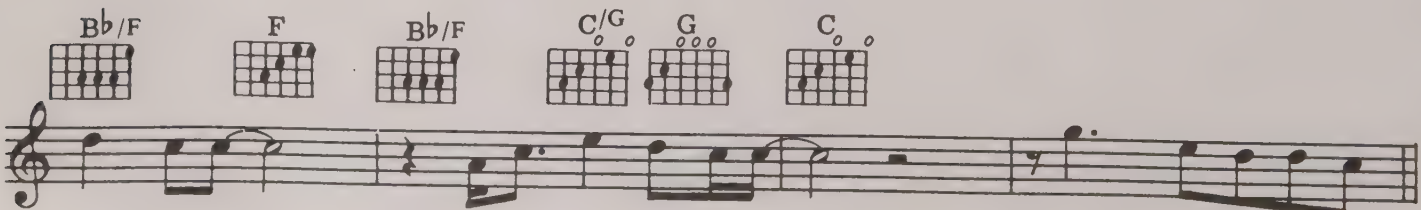
You say it's eas - y, but
I'll see you on the street some



who's — to say —
oth - er time, —

that we'd be a - ble to
when all the words will just

keep it this way; — but it's
fall out of line; — while we're



eas - i - er, —
dream - in' —

com-in' straight from the heart. —
straight from the heart. —

Oh, give it to me

Chorus

F G C_° F G

straight — from the heart. — Tell me we could make an - oth - er start. —

C_° Am /G To Coda 1 F C_°/G G

— You know I'll nev-er go as long as I know — it's com - in' straight from the heart.

C_° D.S. 2 F C_° To next strain 3 4 F C_° G

— it's com - in' straight from the heart. — give it to me now; —

Dm7 C_°/E_° Fmaj7 Gsus4

(Instrumental)

Dm7 C_°/E_° Fmaj7 Gsus4

Dm7 C_°/E_° Fmaj7 Gsus4 D.S.S. at 3rd & 4th ending to Coda

CODA F C_°/G G C_°

— it's com - in' straight from the heart. —

TAKE ON ME

WORDS BY MORTEN HARKET, MAGS & PAL WAAKTAAR MUSIC BY PAL WAAKTAAR & MAGS

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Moderato

mf Talk -ing_ a - way. I don't know_ what

I'm to say, I'll say it an - y way. To-

day's an- oth- er day_ to find you. Shine a - way._

I'll be com- ing for your love O. K._

Take On Me, (Take On _ Me.)

Take me on, (Take On _ Me.)

I'll be gone_ in a _ day or

al Coda

two. _____ So _____

(instrumental)

D. C. al Coda

In a (day.) Take

Me, (Take On Me.) Take me on,

(Take On Me.) I'll be gone _____ (Take On Me.)

VERSE 2:

So, needless to say at odds and ends
 But I'll be stumbling away
 Slowly learning that life is O.K.
 Say after me
 It's much better to be safe than sorry.

VERSE 3:

O, things that you say
 Yeah is it life or just a play
 My worries away
 You're all the things I've got to remember
 You shine away
 I'll be coming for you anyway.

HUNTING HIGH AND LOW

WORDS & MUSIC BY PAL WAAKTAAR

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Am F

Here Find I am and with-in the reach of my
her a - gain up - on this my dreams are de -

Fm Am F

hand she's sound a - sleep and she's sweet - er now than my
pend - ing through the dark I sense the pound - ing of

Db Cm Ab

wild - est dream could have seen her. And I watch her slip - ping a -
her heart next to mine. She's the sweet - est love I could.

G F G Asus4 G

way find But I know I'll be hunt - ing high and low
So I guess I'll be hunt - ing high and low
high and low

Fmaj7 Dm Am7 A7

high, _____ There's no end _____ to the lengths _____ I'll
 high, _____ There's no end _____ to the lengths _____ I'll
 on - ly for you _____ Watch me tear - ing my - self _____ to

Dm Em F G Asus4 G

go to, hunt - ing high _____ and _____ low _____
 go to, hunt - ing high _____ and _____ low _____
 piec es, hunt - ing high _____ and _____ low _____

Fmaj7 Dm C Em7 To Coda

high _____ There's no end _____ to the lengths _____ I'll
 high _____ Do you know _____ what it means _____ to
 high _____ There's no end _____ to the lengths _____ I'll

Dm 1 2 Am G F

go love to. you.

Dm7 C /B Am

(Instrumental)

Em F G Am

I'm hunt - ing high and low

G Fmaj7 Am

and now she's tell - ing me she's got to go a - way

G F Dm Cm

(Instrumental)

Bb Ab G F G D.S. al Coda

I'll al - ways be hunt - ing

CODA Dm7 Em7 F G

go to for you I'll be hunt - ing

Am G F C/E Dm A

high and low.

ELECTION DAY

WORDS & MUSIC BY ANDY TAYLOR, NICK RHODES & SIMON LE BON

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Wild kind of look__ to the day, __ op - en - ing eyes__ im -

pale ne - on flick - ers. She moon, she turn - ing a - way__ the

ci - ty's her slave, __ he's cheat - ing his mis - tress. __

She's mood - y and grey, __ she's mean and she's rest - less. __

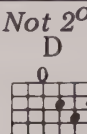
__ so rest - less. All ov - er you__ as they say__
Stretch - ing my luck__ down the way__

__ Ru - mours or riv - als yell at the strike - force,
To your in - vi - ta - tion stretch - ing my bo - dy.

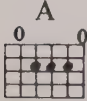




hi guys, by the way _____ are you a - ware _____ you're
 Use your in - tu - i - tive play. 'Cause may - be we have _____ more

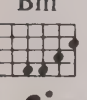
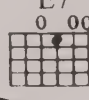

be - ing il - le - gal. It's
 play time than mon - ey.




mak - ing your sav - iour be - hav - iour look ev - il. _____




Max - i - mum _____ big sur - prise, _____ your
 Max - i - mum _____ big sur - prise, _____ she
 Max - i - mum _____ big sur - prise, _____ you

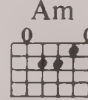
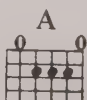




smile is some - thing new. _____ I pull my shirt off and pray, _____
 knows some - thing new. _____ I pull my shirt off and pray, _____
 know some - thing new. _____ I pull my shirt off and pray, _____





_____ we're sa - cred and bound _____ to suf - fer the heat - wave.
 _____ I'm sav - ing my - self _____ to suf - fer the heat - wave.
 _____ we're sa - cred and bound _____ to suf - fer this heat wave.

Pull my shirt off and pray _____ We're com - ing up _____ on

Am D G D A *To Coda*

re - e - lec - tion day.

Am Bm E

(Spoken) By-roads and backways, a lover's change down

A G Bm E

wind cut open murmurs and

A G Bm E

sounds becalm hands on skin saving some time to slip

A G D A

away we could dance, oh, ... should-n't be ask - ing

A Am D Am

wild and schem - ing - could be my

D.%. al Coda

CODA

A Am

e - lec - tion day.

Am

Re - e - lec - tion day.

D Am A Am *Repeat to Fade*

Re - e - lec - tion day.

EL DIABLO

WORDS & MUSIC BY ANDY TAYLOR, NICK RHODES & SIMON LE BON

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Am D Am

En - ter new - born play - ers and ga - ther, weigh their in -

Am D

- no - cence. on - ly the bright - est shine, but not for -

Am D7

ev - er. Ma - ny lights die.

F Am

ma - ny tears rain. When those tears run

D7 F Em

dry, on a moun - tain mad - ness day.

Am D Am

You were just in time for a fool - ish deal for
wed - ding is on the wind, does she blow my way.

Am D

love I sold. I can't stand an - oth - er howl - ing day in
She can dance and she can sing. she will

Am Em

side this emp - ty skin. While the bea -
tear your heart a - way. While the prom -

G Am Em

- cons burn I'll say a - wait re - turn -
- ise burns I'll stay and will you re - turn -

G Bm D

for so far a - way.
from so far a - way. } One

F C G D

life with the de - vil do I play, for so

F C G D

long El Di - ab - lo is to blame. Oh

F Em Am

Oh Oh.

D Am

F Am

Oh El Di - ab - lo, El Di - ab - lo won't you sell

D G D

me back my soul.

F C

D F Em

D.S. al Coda

The

CODA D F C G

One life with the dev - il do I play, — for
One life but the dev-il is in my way. —

D F C G

so long El Di - ab - lo is to blame.

Repeat to Fade

LOVE IS A BATTLEFIELD

WORDS & MUSIC BY HOLLY KNIGHT & MIKE CHAPMAN

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Chorus

Fast rock ♩ = 184

Dm C Am7 Bb

We are young; — heart-ache to heart -

Dm C Am7 Bb

ache we stand; — no pro - mi - ses, —

Dm C Am7 Bb

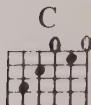
— no de - mands, — love is a bat - tle -

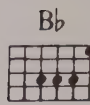
Dm C Am7 Bb

- field.

Dm C Am7 Bb

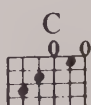
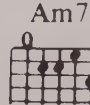
We are strong; — no one can tell us —



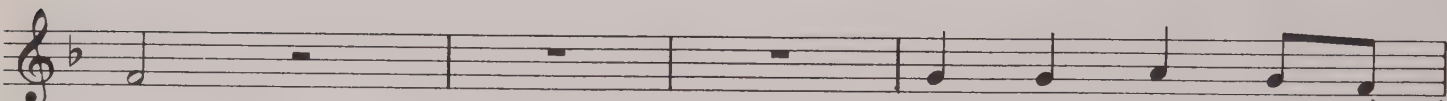


we're wrong; search - in' our



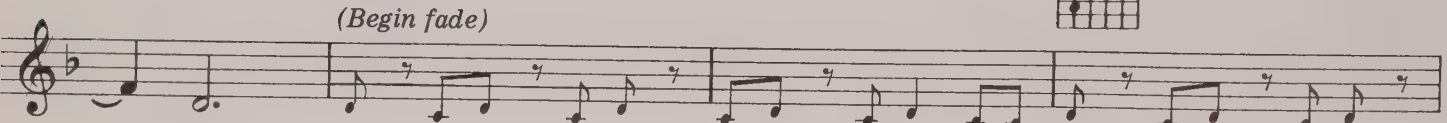

hearts for so long; both of us know -



ing, love is a bat - tle -

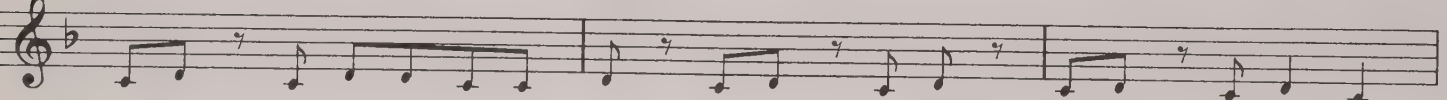



(Begin fade)

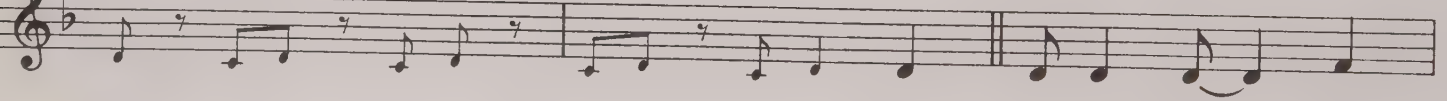


- field.

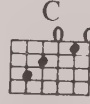


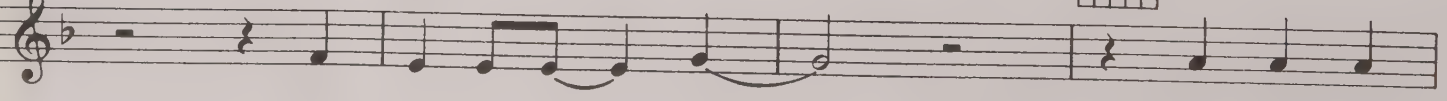


Verse

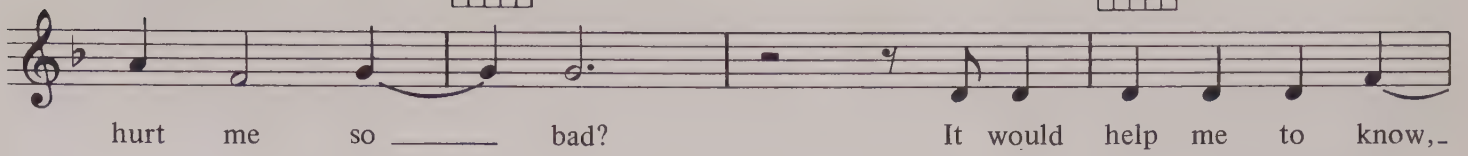
1. You're beg-gin' me, go,
 2. (See additional lyrics)

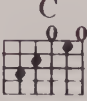


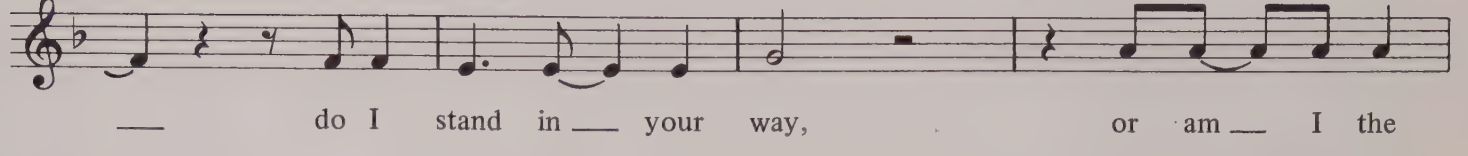



then mak- in' me stay. Why do you

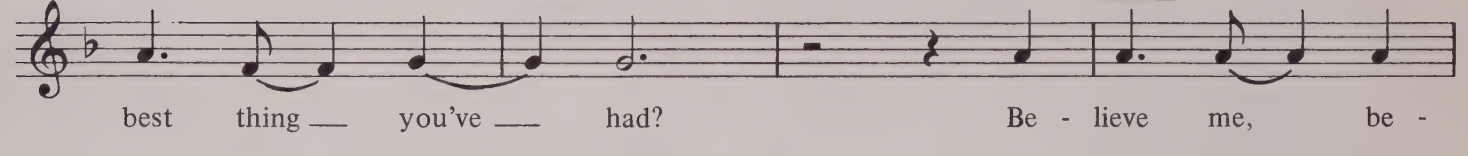


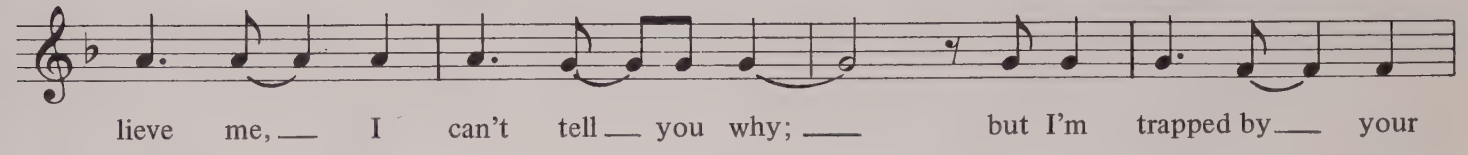


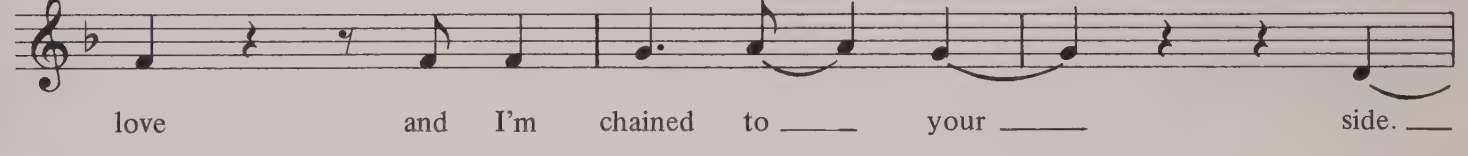


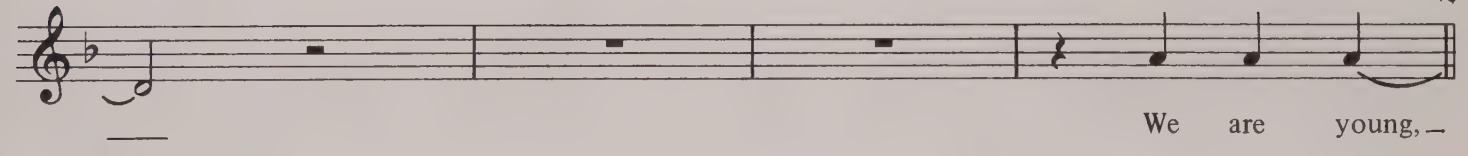






1st time D.S.
2nd time D.S. and fade
where indicated



VERSE 2:

When I'm losin' control will you turn me away,
 Or touch me deep inside?
 And when all this gets old will it still feel the same?
 There's no way this will die.
 But if we get much closer, I could lose control,
 And if your heart surrenders you'll need me to hold.
 We are young. . . (To Chorus)

FIRE AND ICE

WORDS & MUSIC BY TOM KELLY, PAT BENATAR & SCOTT SHEETS

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Moderately (♩ = 122)

Cm



Ab

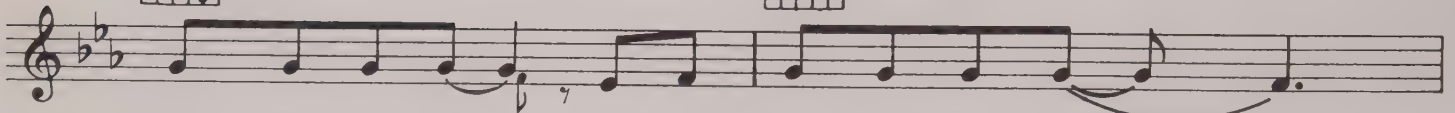


Ooo, you're giv - in' me the fe - ver to night, — I don't
Mov - in' in for the kill to - night, you got

Eb



G

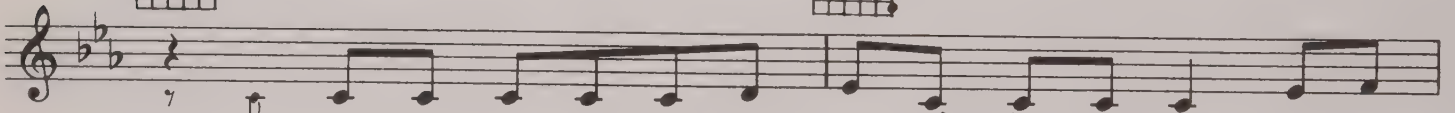


wan - na give in, I'd be play - in' with fire.
ev - 'ry ad - van tage when they put out the lights.

Cm



Ab

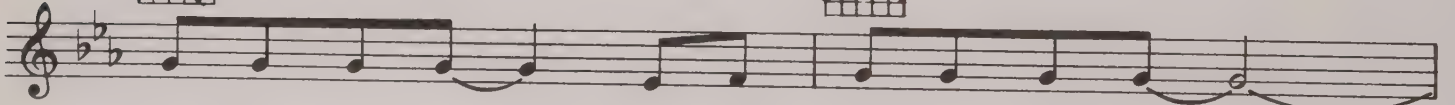


You for - get, I've seen you work be - fore, — take 'em
It's not so pret - ty when it fades a way, — 'cause it's

Eb



G

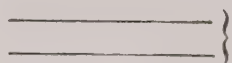


straight to the top, — leave 'em cry - in' for more. —
just an il - lu - sion in this pas - sion for play. —

F5

G5

Ab5



I've seen you burn 'em be - fore —

 Cm
  Abmaj7
  Bb

Fire___ and ice,___ you come on like a flame,___ then you

 Cm
  Abmaj7

turn a cold shoul - der. Fire___ and ice,___ I wan - na

 Bb
  F

To Coda  1.

give you my love,___ but you'll just take a lit - tle piece of my heart.---

 Ab
  Cm

You'll just tear it a - part.---

2.  Ab
  Bb
  G
  G/B

So you think you got it

 E 4
  Ab

all fig - ured out,___ you're an ex - pert in___ the field___ with-out___ a doubt_

G G/B A $\flat$

— But I know your meth-ods in-side and out — and I won't — be tak - en in —

B $\flat$ Cm A $\flat$ maj7 B $\flat$

by fire and ice.

Cm A $\flat$ maj7 B $\flat$

A $\flat$ maj7 B $\flat$ D.% al Coda

$\oplus$ CODA

A $\flat$ maj7 B $\flat$

You come on like a flame, — then you turn a cold shoul - der.

Cm A $\flat$ maj7 B $\flat$

Fire and ice, — I wan - na give you my love, — but you'll just

Cm A $\flat$ maj7 Repeat and Fade

take a lit - tle piece of my heart. — You come

LET IT ROCK

WORDS & MUSIC BY JON BON JOVI & RICHIE SAMBORA

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Moderate rock

Chord diagrams: D5, D, F/D, C/D, F/D, C/D, D5

Wo, _____ wo, _____

Chord diagrams: D, F/D, C/D, F/D, C/D, D5

wo, _____ wo. _____

Chord diagram: D5

The week-end comes to this town
go down to the Broad-way where

sev - en days too soon, for the
ev - 'ry - bo - dy goes, to

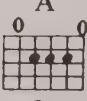
Chord diagram: C5

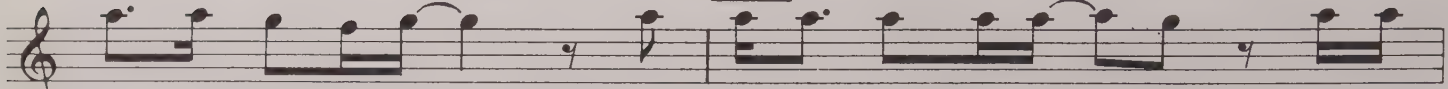
ones who have to make up what we break up of their rules.
get up on the rock-in' horse and blast that ra-di-o.

D5  G 



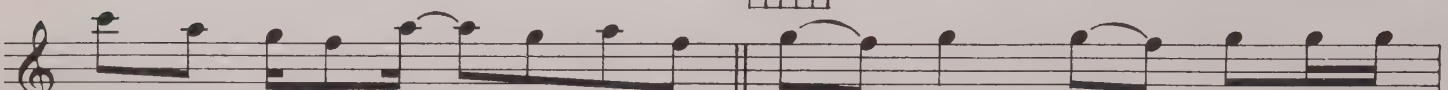
Well, _____ I saw Cap-tain Kidd__ on Sun- set tell his
Well, _____ I saw Rox- ie on _____ the ta - ble, her

A 



boys they're in com - mand, _____ while Chi - no danced a tan - go with a
girl - friend down be - low, _____ they'll give it up to the king of swing be -

G 



broom-stick in his hand. _____ He said: "It's } al - right, al - right if you
fore it's time to go. _____ It's }

A 



have a good time. _____ It's al - right, al - right

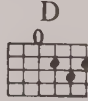


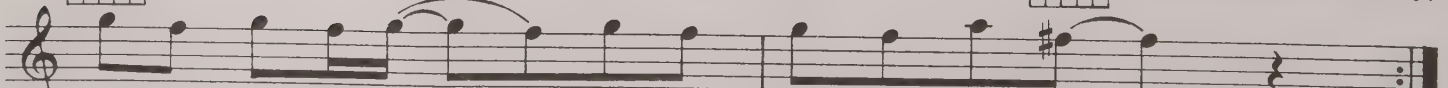
if you want _____ to cross _____ that line, _____ to break on through _____ to the oth - er side."

D  F/D  C/D 



Let it rock, _____ let it rock, let _____ it go, _____ let it go.

F/D  C/D  D  (Repeat 2nd time only)



You can't stop a fire _____ burn - ing out of con - trol. _____

D **F/D** **C/D** *To Coda*

Let it rock ___ let it go, let ___ it go, ___

G5

with the night ___ your on ___ the loose. ___ Uhh! Got - ta let it rock.

1. **D5** **D** **F/D** **C/D** **F/D** **C/D** **D**

Wo, ___ wo. ___ We

2. **D5** *Guitar solo* **F/C** **C** **F/C** **C** **D5**

Hey!

D5 **F/D** **C/D** **F/D** **C/D** **D5** *D.%. al Coda*

with the night, ___ a well, we're on the loose ___ said ev - 'ry - bo - dy sing.

CODA

with the night, ___ a well, we're on the loose ___ said ev - 'ry - bo - dy sing.

Repeat and Fade

D **F/D** **C/D** **F/D** **C/D** **D5**

Wo, ___ wo. ___

WANTED DEAD OR ALIVE

WORDS & MUSIC BY JON BON JOVI & RICHIE SAMBORA

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Moderately Slow

Chords: Dm, D, Dsus4, D, C(add D), G

It's all the same, — on - ly the names will change, —
times I sleep, — some-times it's not — for days, — and
Instrumental

Chords: C, G, F, D

ev - 'ry day, — it seems we're wast - ing a - way. — An -
peo - ple I meet al - ways go their sep - 'rate ways. Some -

Chords: Dm, D, Dsus4, D, C(add D), G

oth - er place, — where the fa - ces are — so cold. I'd
times you tell — the day, — by the bot - tle that — you drink. And

Chords: C(add D), G, F, D

drive all night, — just to get back — home. —
times when you're a - lone — all you do is think. — } I'm a

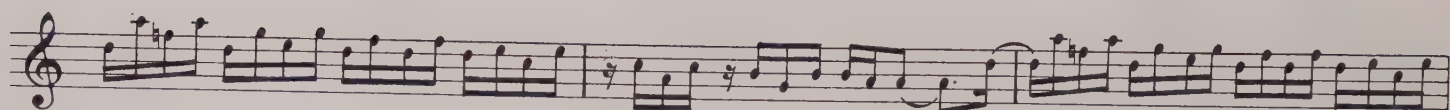
Chords: Csus4, G, F, D, Csus4, G

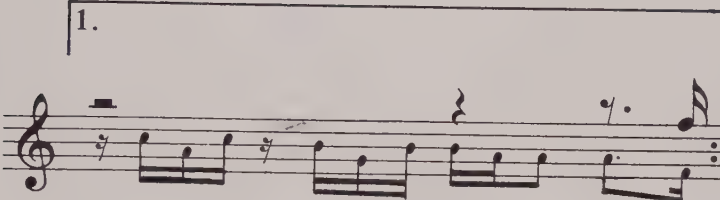
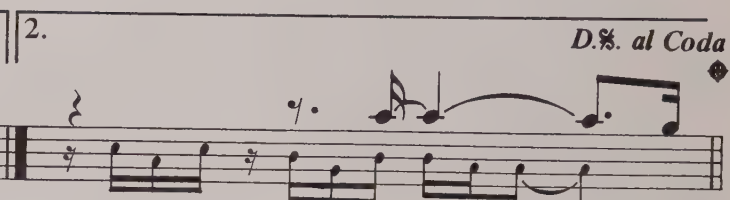
cow-boy, on a steel horse — I ride. I'm want-ed, want - ed, —

To Coda ♦♦
To Coda ♦♦♦

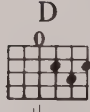
N.C.  Csus4  N.C. 

dead or a - live.____ Want-ed, want - ed, _____ dead or a - live.____



1.  2.  *D.%. al Coda*

(2.) Some - Al - right.

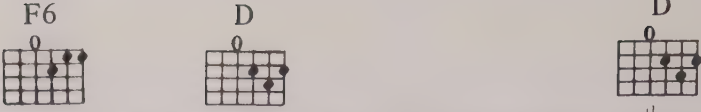
CODA N.C.   

dead or a - live, _____ and I walk these streets a load-ed

C(add D)  G7  Csus4  G 

six string on my back. I play for keeps, — 'cause I

F6 D D



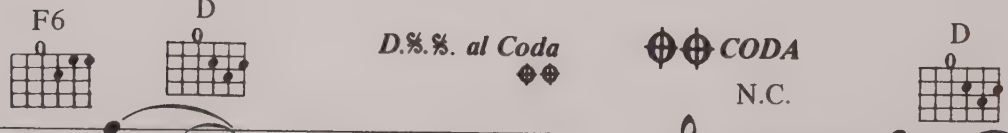
might not make_ it back. ____ I been ev - 'ry - where, ____ still I'm

C(add D) G Csus4 G



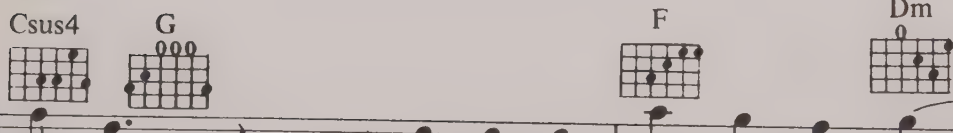
stand - ing tall. ____ I've seen a mil - lion fac - es ____ and I've

F6 D *D.%.%. al Coda* **CODA** N.C. D



rocked them all, ____ 'cause I'm a dead or a - live. ____ Well, I'm a

Csus4 G F Dm



cow - boy. I got the night on my side. ____ I'm

C(no 3rd) G N.C. D



want - ed, want - ed, ____ dead or a - live, ____ dead or a -

C(no 3rd) G D



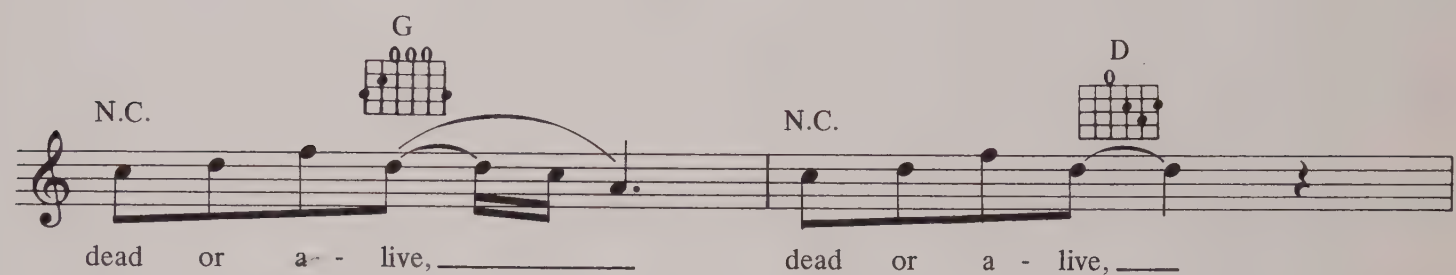
live, dead or a - live, dead or a - live. I still

C(no 3rd) G D



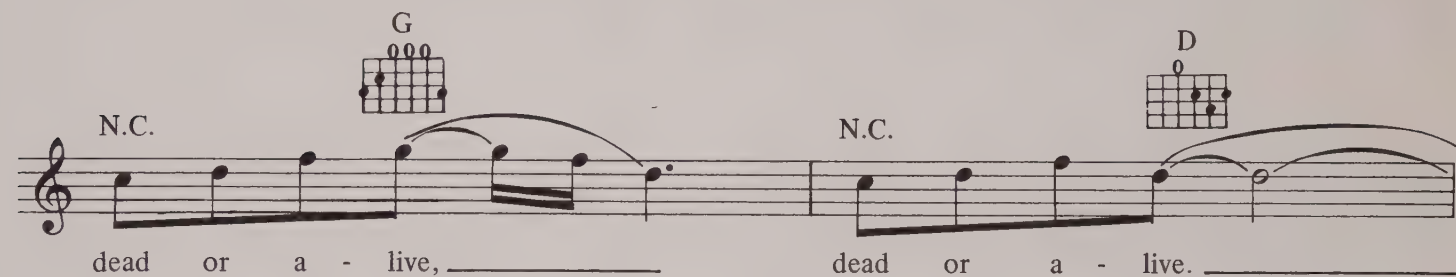
ride, I still ride, dead or a - live,

N.C. G D



dead or a - live, dead or a - live,

N.C. G D



dead or a - live, dead or a - live.

N.C.



D



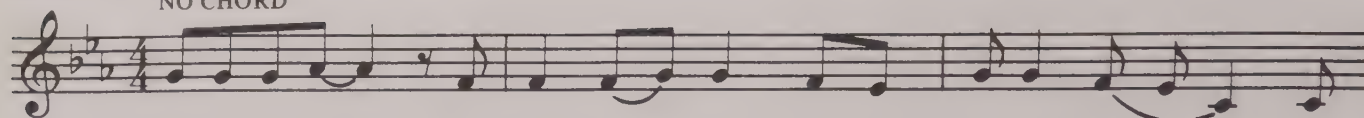
YOU GIVE LOVE A BAD NAME

WORDS & MUSIC BY JON BON JOVI, RICHIE SAMBORA & DESMOND CHILD

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Medium Rock

NO CHORD



Shot thru' the heart, — And you're to — blame. Dar - lin', You give love — a

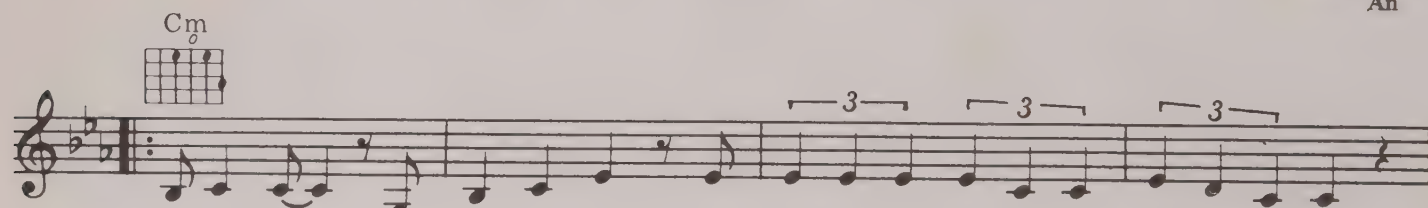


bad name.

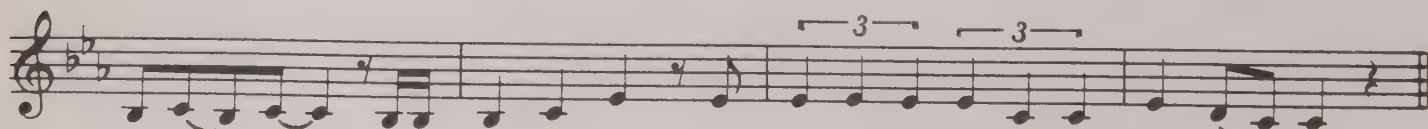
(Instrumental)



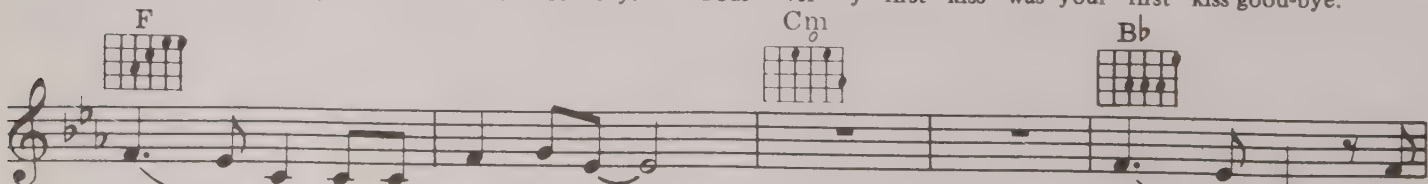
An



An - gel's smile — is what you sell. You pro - mise me heav - en, Then put me thru' hell.
Paint your smile — on your lips. Blood - red nails on your fin - ger tips.



Chains of — love, — Got a hold on me. When pas - sion's a pris - on, You can't break — free.
School-boy's — dream, — You act so shy. Your ver - y first kiss was your first kiss good-bye.



Oh, — You're a load - ed gun. —

Oh, — There's

3

F G Cm Ab

No-where to run. No one can save me, the damage is done. Shot thru the heart, — And

Bb Cm Ab Bb Cm Ab

you're to — blame. You give love — a bad name, bad name. I play my part, — And you

Bb Cm Ab Bb Cm Ab Bb

play your — game. You give love — a bad name, bad name. Oh, you give love, —

1 Cm Bb

— a bad name.

2 Cm Ab

You Shot thru the heart, — And

Bb Cm Ab Bb Cm Ab

you're to — blame. You give love — a bad name, bad name. I play my part, — And you

Bb Cm Ab Bb Cm

play your — game. You give love — a bad name, bad name.

Ab Bb Cm Ab Bb Cm (Repeat & fade)

You give love, — You give love, — a bad name.

LIVIN' ON A PRAYER

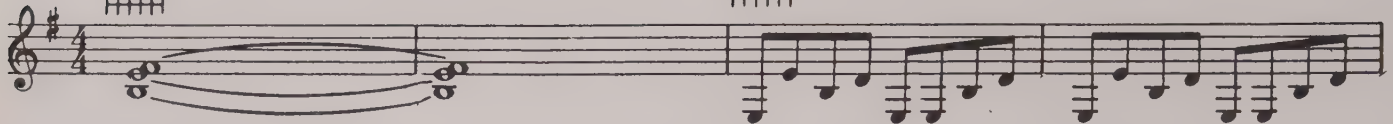
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Moderate Rock

Em(addF#)

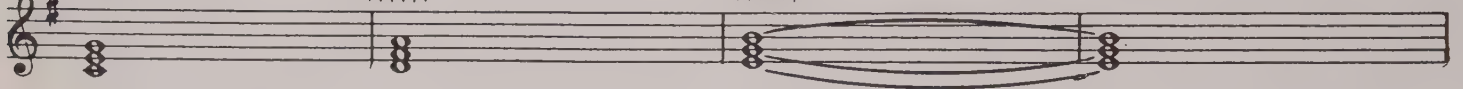
Em



C/E

D/E

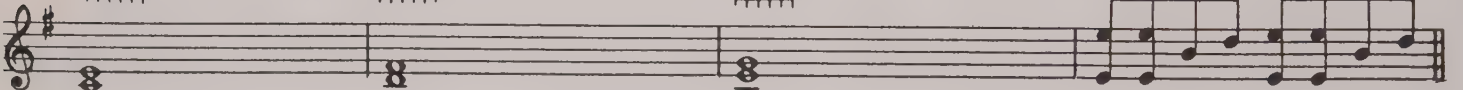
Em



C/E

D/E

Em



(Spoken:) Once upon a time, not so long ago...

Em

Em(addF#)

Em

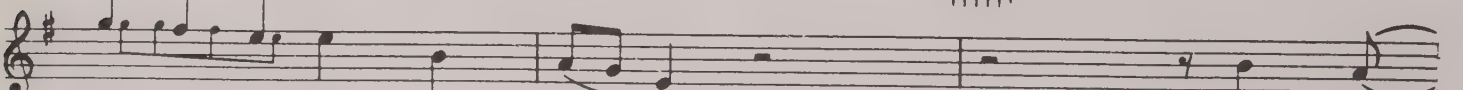


1. Tom-my used to work on the docks, _____
2. Tom-my's got his six-string in hock, _____

un-ion's been on strike. He's
now he's hold-ing in what he

C

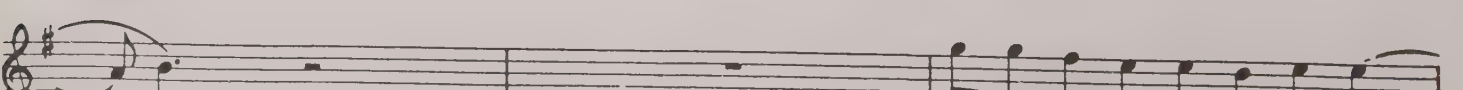
D



down on his luck, it's tough, _____
used to make it talk. So tough, _____

so tough...
it's tough...

Em



Gi-na works the din-er all day...
Gi-na dreams of run-nin' a-way;—

Em(addF#)

Em

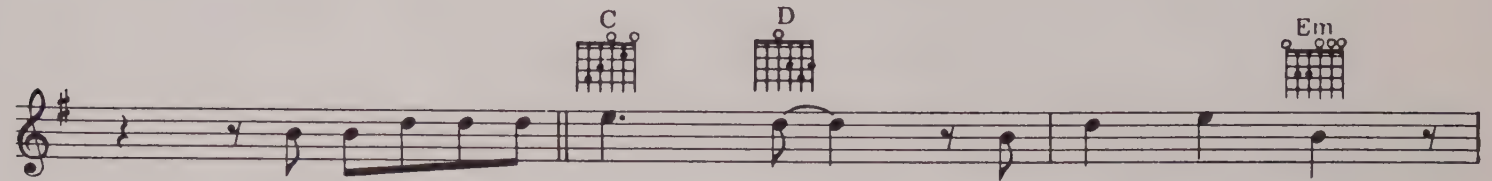


work-ing for her man. She brings home her pay, for
when she cries in the night, Tom-my whis - pers: ba - by, it's



love, _____
O. _____ K.

for love. _____
some - day. _____



She says we've got to } hold on _____ to what we've got.
We've got to }



does - n't make a dif-f'rence if we make it or not. We've got each oth - er and

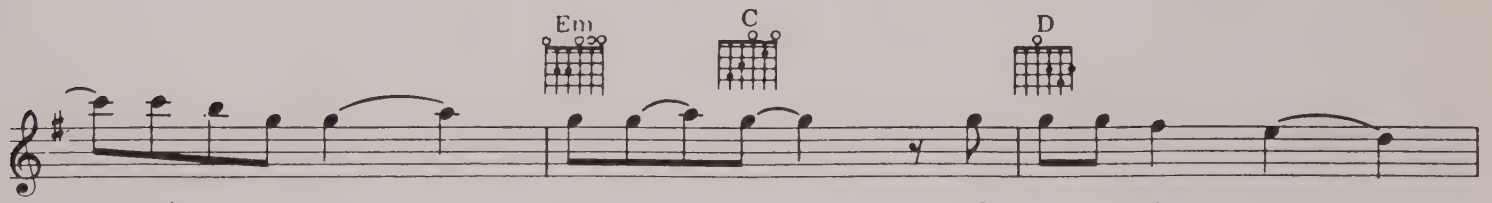


that's a lot for _____ love. _____

We'll give it a shot.



Wo, _____ we're half - way there. _____ Wo, _____ liv -



in' on a prayer. _____ Take my _____ hand, _____ we'll make it, I swear. _____



Wo, _____ liv - in' on a prayer. _____

2. C

Liv - in' on _____ a prayer. _____

Em C D G C D

(Instrumental)

Em C D

G C Em

Oh, _____ we've got to

C D Em D C

hold _____ on, _____ read - y or _____ not, You live for the fight when it's

Repeat and fade
Gm 3fr. Eb F#sus4 F

all that you've got. Wo, _____ we're half - way there. _____

Bb Eb F7sus4 Gm 3fr. Eb

Wo, _____ liv - in' on a prayer. _____ Take my hand _____ and we'll

F Bb Eb F7sus4

make it, I swear. _____ Wo, _____ liv - in' on a prayer. _____

IF YOU LEAVE ME NOW

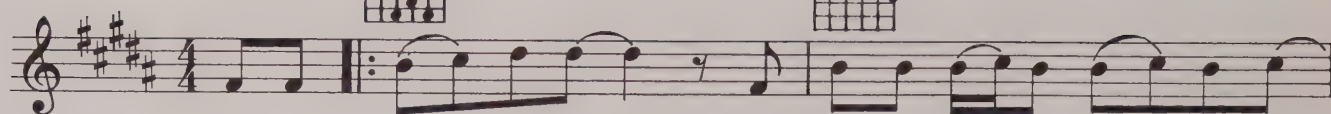
WORDS & MUSIC BY PETER CETERA

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Moderately slow

Bmaj7

G#m7



Em7  E 

— like — ours — is love — that's hard — to find. —
 — too — far — to leave — it all — be - hind. —

G#m7  E  F#  1. B 

How could we let — it — slip — a - way? —
 How could we end — it — all — this way? —

2. B  D#7 

When to - mor -

D#m7  G#m7 

- row comes, — then we'll both — re - gret — the

C#m  D#m  Em  To Coda 

things we said — to - day. —

G#m7  C#  F#  B 

3 3 3 3

F#7-9  Bmaj7  G#m7  D#m7 

3

D.S. al Coda
(with repeats)

G#m7 C#7 F# B F# B

⊕ CODA

Em Bmaj7

— If you leave — me now, — you'll

G#m7 D#m7

take a - way the big - gest - part — of me. — Ooh, —

G#m / F# B

— no, — ba - by, please — don't go. —

G#m7 C#7 F# B F# B F# B

F# B G#m7 C#7 F#

Ooh, — girl, — I've got to have - you by
Sweet ma - ma, — just got to have — your

B G#m7 C#7 F#

my side. —
love in - side — me. —

B F# B F# B F# B

Repeat and Fade

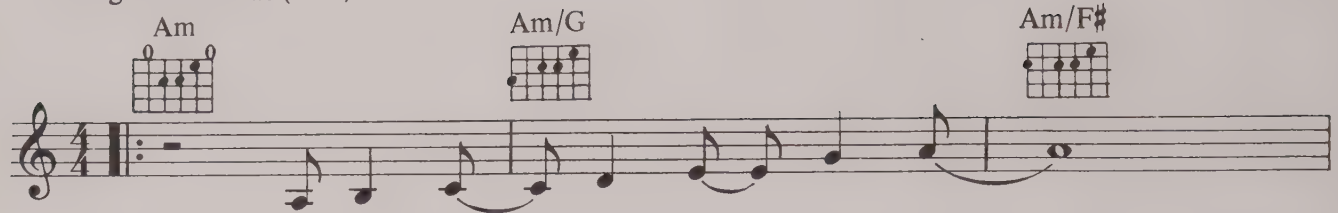
Ooh, —

25 OR 6 TO 4

WORDS & MUSIC BY ROBERT LAMM

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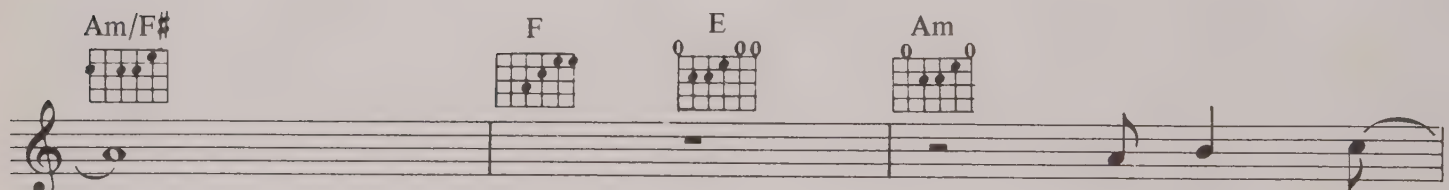
Bright rock beat (in 4)



1. Wait-ing for ____ the break ____ of day, ____
2. Star-ing blind - ly in - to space, ____
3. Feel-ing like ____ I ought ____ to sleep, ____
4. *Instrumental*



Search - ing for ____ some - thing ____ to say. _
Get - ting up ____ to splash ____ my face. _
Spin - ning room ____ is sink - ing deep. _



Flash - ing lights _
Want - ing just _
Wait - ing for _



__ a - gainst ____ the sky, ____
__ to stay ____ a - wake, ____
__ the break ____ of day, ____

Giv - ing up, _
Won-d'ring how _
Search-ing for _

Am/G  Am/F#  F  E 

I close my eyes. _____
 much I can take. _____
 some - thing to say. _____

F  C 

Sit - ting cross - legged on the floor, _____
 Should I try to do some more, _____
 Twen - ty Five Or Six To Four; _____

G 

Twen - ty Five _____ Or Six _____ To Four. _____

F 

1. 2. 3. *D.C. al Coda*

 CODA Dm 

Cm  B6  G  B 

DOESN'T ANYBODY STAY TOGETHER ANYMORE

WORDS & MUSIC BY PHIL COLLINS & DARYL STUERMER

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Chord progressions: Eb, Ab, Db, Eb

You keep on walk-ing so you don't fall — down —
My friends keep fall - ing and they can't get — up — } it's the
You keep on look-ing for that high - er — ground — }

Chord progressions: Ab, Db, Ab, Db, Eb, Ab

same old — sto - ry

{ You keep on hid-ing so you
When one says white the
Your glass is emp-ty and the

Chord progressions: Db, Eb, Ab, Db, Ab, Db

can't be — found —
oth - er one — black — } it's the same old — sto - ry.
chips are down — }

{ Oh but
And I
But I

Chord progressions: Bbm, Eb/Bb, Ab, Db

I know — you, — you're the one who — ran, —
don't know — why — you keep e - mo - tions — walled — up your
don't know — why — your e - mo - tion's — walled — up your

Chord progressions: Bbm, Eb, Ab, Db, Ab/C

you know — why — it's be - cause you — can — oh.
heart's on your sleeve but your sleeve is — rolled — up
heart's on your sleeve but your sleeve is — rolled — up, but }

Bbm Eb/Bb Ab Db

it's al - right ___ 'cause I don't ___ mind ___ I'm ___

Bbm Eb Ab Db Eb Eb/G Fm

just trying ___ to help but I won - der ___ why. ___

Eb/G Fm Eb/G Fm

Does - n't an - y - bo - dy stay ___ to - geth - er an - y - more, ___

Eb/G Fm Eb/G Fm Eb/G Fm

I won - der why. ___ does - n't an - y - bo - dy stay ___ to - geth -

Eb/G Fm 1. Eb/G Fm

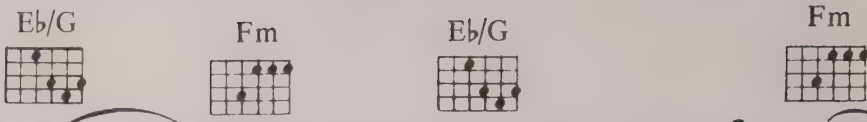
er an - y - more. ___

2. Eb/G Fm Eb Fm Eb Fm

I won - der why ___ Does - n't an - y - bo - dy stay ___ to - geth -

Eb Fm Eb/G Fm

er an - y - more, ___ I won - der



 why, _____ does-n't an - y - bo - dy stay _____ to - geth -



 er an - y - more. _____



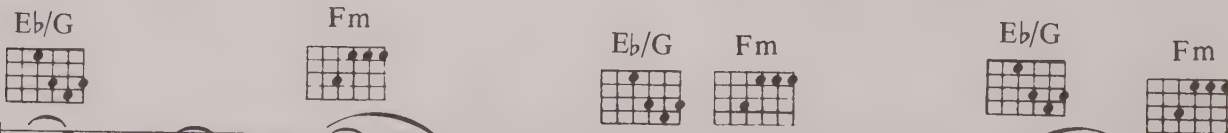
 Things can change from a mis - un - der - stand - ing,



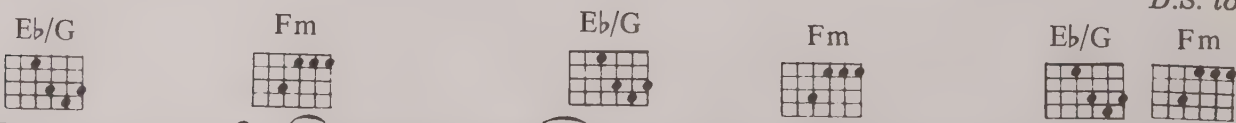
 no - bo - dy talks, no - bo - dy hears. Oh oh oh,



 makes me won - der why. _____ Does-n't an-y - bo - dy stay _____ to - geth -



 er an - y more, _____ I won - der why, _____



 Does - n't an-y - bo - dy stay _____ to - geth - er an - y - more. _____

D.S. to Fade

IN THE AIR TONIGHT

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Moderately

CHORUS

Chorus musical notation with guitar chords: Dm, C/D, Bb/D.

1. I can feel it com - ing in the air to - night — oh Lord —
(2,3.) And I can feel it com - ing in the air to - night — oh Lord —

Musical notation with guitar chords: C/D, Dm, C/D.

And I've been waiting for this mo - ment for all my life —
Well, I've been waiting for this mo - ment for all my life —

Musical notation with guitar chords: Bb/D, C/D, Dm. Includes the instruction "To Coda".

oh Lord. — Can you feel it com -
oh Lord. — I can feel it com

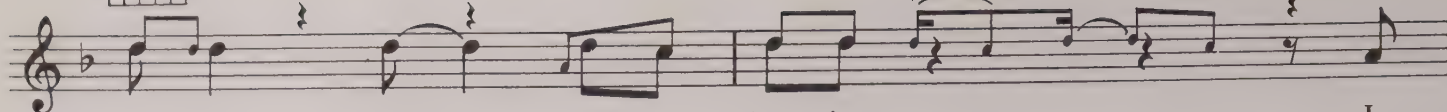
Musical notation with guitar chords: C/D, Bb/D, C/D.

- ing in the air to - night — oh Lord, — oh Lord. —
- ing in the air to - night — oh Lord, — oh Lord. —

Musical notation with guitar chord: Dm.

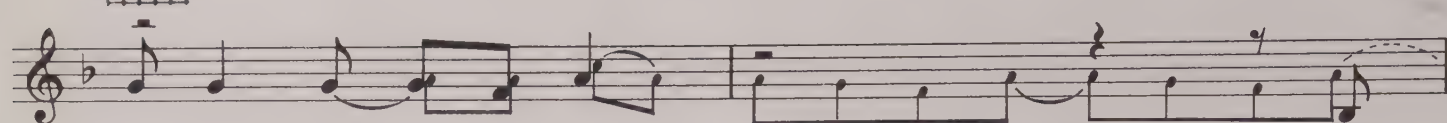
Well if
Well, I re -

Dm

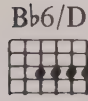
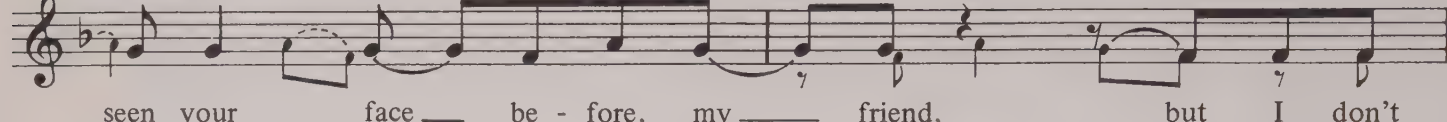
you told me — you were drown-ing I
mem-ber, I re - mem-ber, don't you wor - ry

C6/D

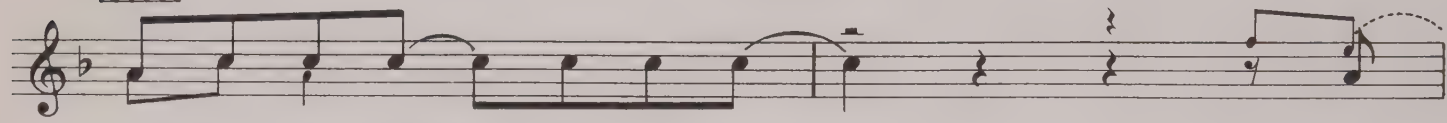
would not lend — a hand. I've
how could I — ev - er for - get, — it's the first —

Bb6/D

seen your face — be - fore, my — friend, but I don't
time — the last time — we

Dm7

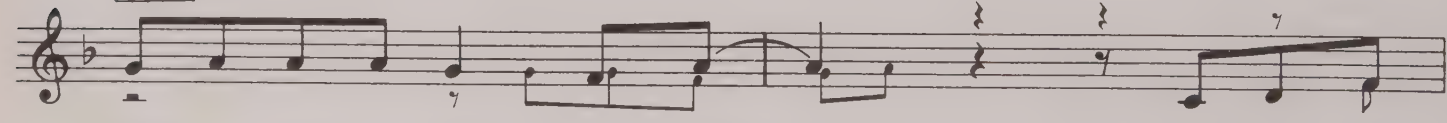
know if you know — who I am. — Well,
ev - er met. But I —

Dm



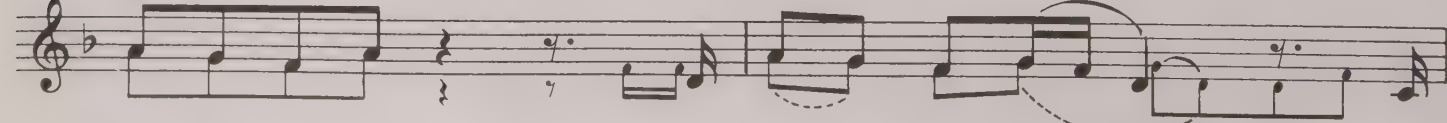

I was there — and I saw — what you did, I
— know the rea - son — why you keep the si - lence up

C6/D

saw it with my own two eyes. — So you can
No you don't fool me. The

Bb/D

wipe off that grin I know where you've been, — it's
hurt does - n't show but the pain — still grows, — it's no

Dm7

1. 2.

D.C. al Coda

all been a pack of lies.
stran-ger to you — or me.

CODA

Dm

C/D

I can feel it — in the air — to-night oh Lord —

Bb/D

C/D

Dm

oh Lord. — Well, I've been wait-ing for this

C/D

Bb/D

C/D

mo-ment for all my life — oh Lord. —

Dm

C/D

Bb/D

and I can feel it com - ing in the air to night — oh Lord, —

C/D

Dm

well, I've been wait - ing for this

C/D

Bb/D

C/D

(Fade on repeat)

mo-ment for all my life — oh Lord. —

DON'T LOSE MY NUMBER

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Cm  Gm7/C 

(1.3.) They came at night leav - ing fear be - hind, —
(2.) Search-ing through the day and in - to the night, —

Bb/C  Ab/C 

sha - dows all on — the ground. —
they would - n't stop till they found him.

Cm  Gm7/C 

No - bo - dy knew — where to find — him
They did - n't know him and they did - n't un - der - stand,

Bb/C  Ab/C 

no ev - i - dence was found. — I'm
they nev - er asked him why. —

Cm  Gm7/C 

nev - er com - ing back,
Get out my way, they heard him cry
they heard him shout,

B $\flat$ /C Ab/C

and I be - lieve him, well
then a blind - ing light, and

Cm Gm7/C

he nev - er meant to do an - y - thing wrong but it's
all they could see was him, run - ning down the street,

Fm Ab B $\flat$ E $\flat$

gon - na get worse if he waits too long. Bil - ly, Bil -
out of the sha - dows and in - to the night. -

Fm7 D $\flat$ A $\flat$

- ly don't you lose my num - ber, 'cause you're not

Cm B $\flat$

an - y - where that I can find you.

D $\flat$ E $\flat$ Fm7

Oh, now Bil - ly Bil - ly don't you lose my

D $\flat$ A $\flat$ Cm

num - ber, 'cause you're not an - y - where

that I can find you, oh

Bb

Db

1. Cm Gm7 Cm Gm7

no.

2. Gm F/G Eb/G F/G

Don't give up, keep run - ning, keep hid -

Gm F/G

- ing. Don't give up, Bil -

Eb/G F/G Gm F/G

- ly if you know you're right. Don't give up,

Eb/G F/G

you know that I am on your side.

Gm F/G Eb/G F/G

Don't give up, oh Bil - ly, you

G
000



— bet-ter, you — bet-ter, you — bet-ter run — for your life.

Cm Gm7

Cm Gm7 Eb Fm7

Bil - ly, Bil - ly don't you lose my

Db Ab Cm

num - ber, 'cause you're not an - y - where —

Db Db Eb

that I can find you. Oh, now Bil - ly — Bil -

Fm7 Db Ab

- ly don't you lose my — num - ber, 'cause you're not

Cm Bb Db

an - y - where — that I can find you, oh

D.C. to Fade

EASY LOVER

MUSIC BY PHIL COLLINS, PHILIP BAILEY & NATHAN EAST WORDS BY PHIL COLLINS

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Eas - y lov - er. She'll get a hold on you, be - lieve__ it,







like no oth - er. Be - fore you know it, you'll be on your knees..





She's an eas - y lov - er. She'll take your








heart, but you won't feel__ it. She's like no oth - er, and I'm just





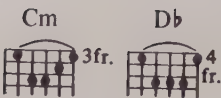



try'ng to make you see. { She's the kind of girl you dream of, dream.
You're the one that wants to hold her, hold__




— of keep - ing hold of.
— her and con - trol her.

Bet - ter for - get__ it.
Bet - ter for - get__ it.

You'll_ nev - er get it.____
 You'll_ nev - er get it.____

She will play
 'Cause she'll say_



— a - round and leave you,
 — that there's no oth - er

leave_ you and de - ceive you.
 till_ she finds an - oth - er.




Bet - ter for - get_ it.
 Bet - ter for - get_ it.

Oh,_ you'll re -
 Oh,_ you'll re -



gret it.____
 gret it.____

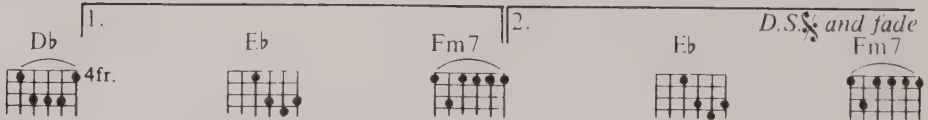
No, you'll nev - er change her, so
 And don't try to change her. Just




leave her, leave her, leave her, leave her.
 Get out quick 'cause see - ing is be - liev - ing. } It's the
 You're not the on - ly one, and see - ing is be - liev - ing. }



on - ly way____ you'll ev - er know____



1. she's_ an eas - y lov -
 2. an eas - y lov -

D.S. and fade


I MISSED AGAIN

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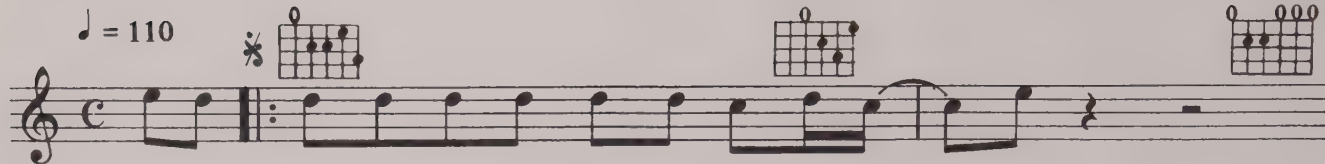
(3rd time solo)

♩ = 110

Am7

Dm

Em



So you fin - al - ly came right out and said it, — girl
I think a - bout it from time to — time

Am7

Dm

Em

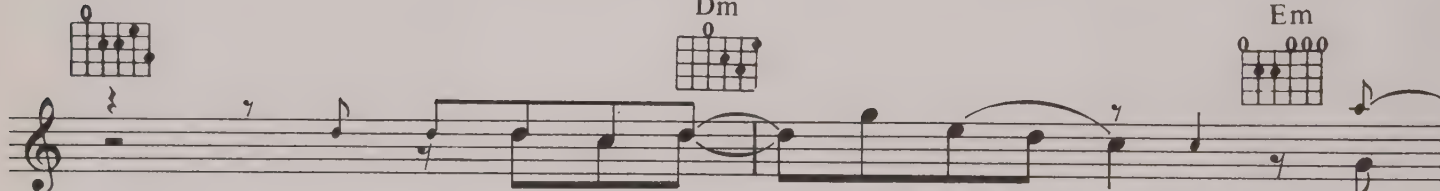


what took you so — long —
when I'm lone - ly — and on my own. —

Am7

Dm

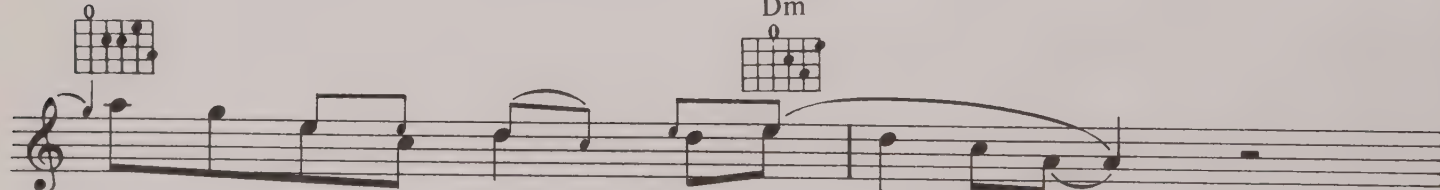
Em



I try it was in — your eyes — that
I try to for - get — and yet — still run —

Am7

Dm

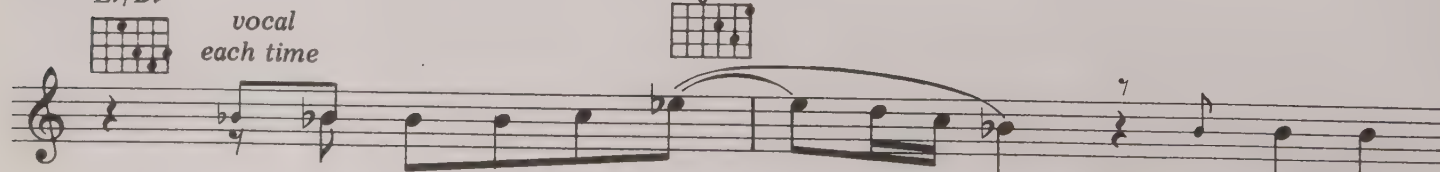


look's been there for the far too long. —
— to the tel - e - phone. — }

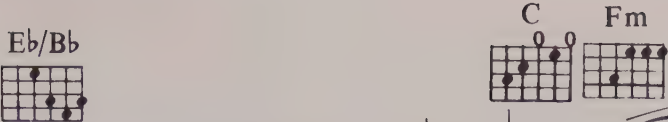
E♭/B♭

Dm

vocal
each time



(so) I'm wait - ing in line — (But) would you



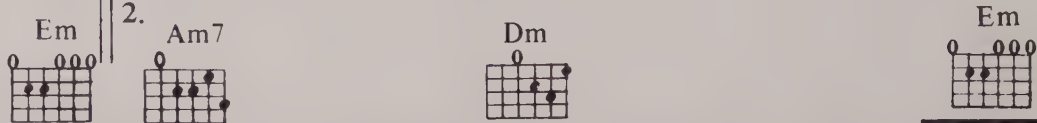
say if I was wast - ing my time

1.



Did I miss a - gain, I think I missed a - gain, oh oh.—

2.

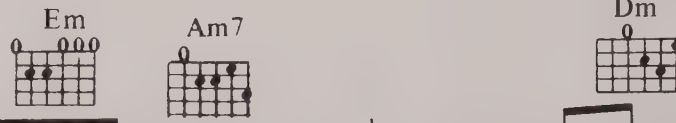


or did I miss a - gain, I think I

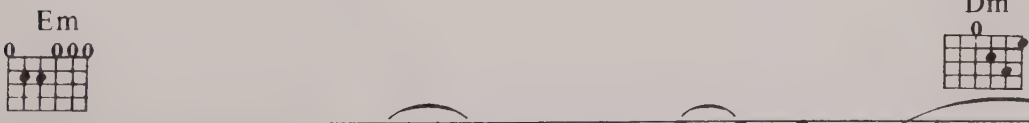


missed a - gain, oh oh — Oh — I missed a - gain oh — oh —

To Coda ♦



I think I missed a - gain, oh oh —



Well it feels like some - thing you want — so bad, —

Em

and then you think you've got it, but it's some-

Dm

- thing you al read - y had. ——— And you can

F

feel it all a - round you but it's some-thing you just ——— can't touch —

Dm

G

Em

Am

Am7

And I can feel it

Fm/Bb

com - ing at — me, yes I can feel it com - ing at — me.

Am

Dm

Am

Dm

Oh did I miss a - gain, I think I missed a - gain, oh oh —

Am Dm

oh — I missed a - gain oh — oh — I think I

Am Dm

missed a - gain oh oh —

*D.% al Coda
Instr. start*

⊕ CODA

Em

Oh — I

Am Dm Em Am7 Dm Em

missed a - gain, oh — oh — I think I missed a - gain oh oh, — Oh — I

To Fade

Solo at %

End Solo

SUSSUDIO

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There's a girl that's been on my mind _____ all the
Now I know that I'm too young _____ my life has just be -

time _____ sus - sus - sud - i - o. Oh oh.
gun _____ sus - sus - sud - i - o. Oh oh.

Now she don't ev - en know my name _____ but I think she likes me just the same -
Ooh give me a chance give me a sign _____ I'll show her an - y time -

_____ sus - sus - sud - i - o _____ oh oh.
_____ sus - sus - sud - i - o _____ oh oh.

Oh if she called me I'd be there, _____ I'd come run -
Ah I've got to have her, have her now, _____ I've got to get clos -

- ning an - y - where _____ (1,3) She's all I need all of my life ..
- er but I don't know how. _____ (2) She makes me ner - vous and makes me scared -
(%Ah)

Am G/A F/A C Dm/C Bb/C

I feel so good — if I just say the word. —
 but I feel so good if I just say the word. — Sus-sus-sud-

C Dm/C Bb/C Dm/C Bb/C

- i - o (I'll) just say the word oh — sus - sus - sud -

C Dm/C To Coda 1 Bb/C F/C 2 Bb/C F/C

- i - o — (Instrumental)

C Dm/C Bb/C C Dm/C Bb/C F/C

C Dm/C Bb/C C Dm/C Bb/C F/C D. al Coda

CODA

Bb/C F/C C Dm/C Bb/C

I'll just say the word oh — sus - sus - sud -

C Dm/C 1 Bb/C F/C 2 F/C

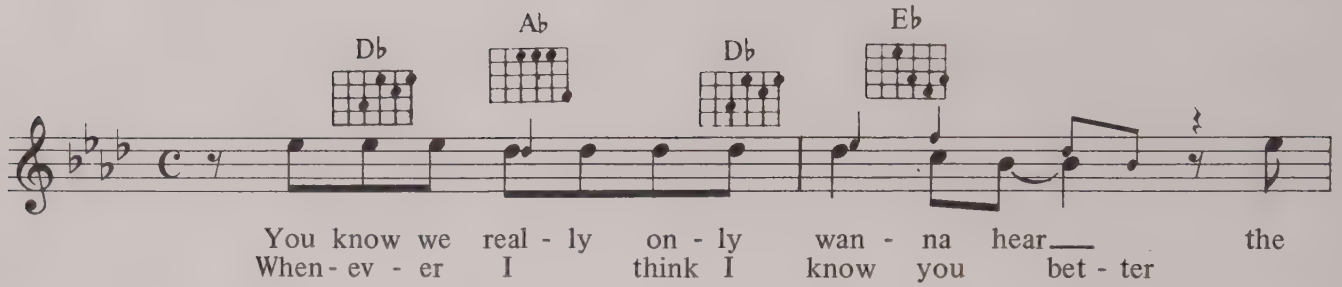
- i - o. — I'll say the (Instrumental)

C Dm/C Bb/C C Dm/C Bb/C Repeat ad lib. to Fade

ONLY YOU KNOW AND I KNOW

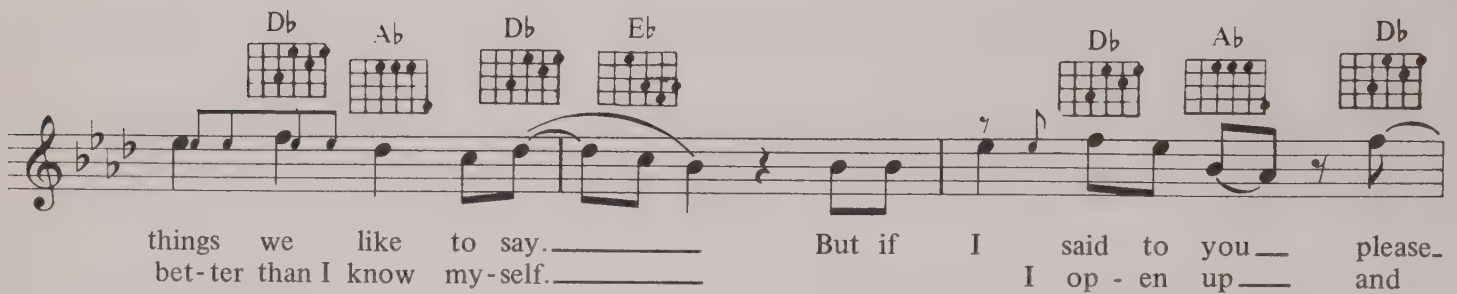
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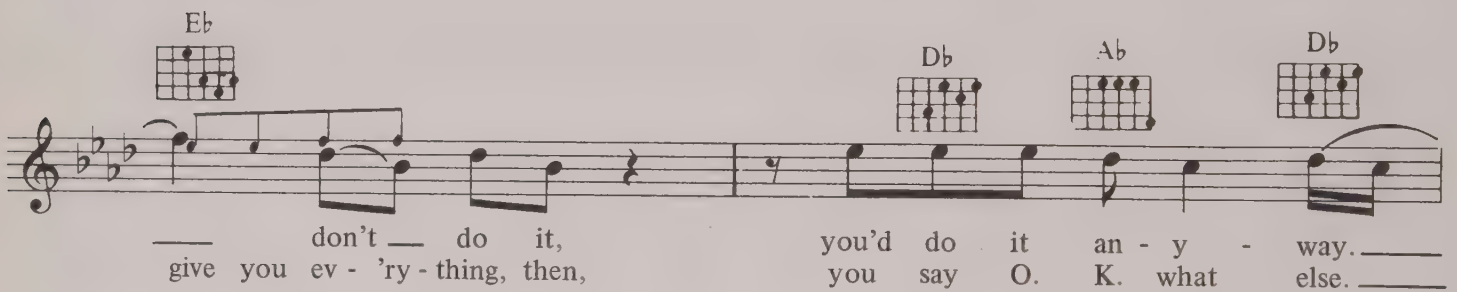
Chords: Db, Ab, Db, Eb

You know we real - ly on - ly wan - na hear — the
When - ev - er I think I know you bet - ter



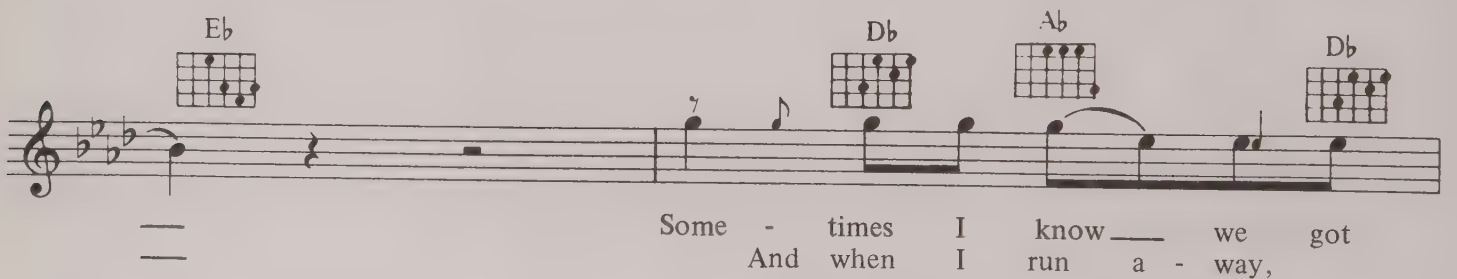
Chords: Db, Ab, Db, Eb, Db, Ab, Db

things we like to say. — But if I said to you — please —
bet - ter than I know my - self. — I op - en up — and



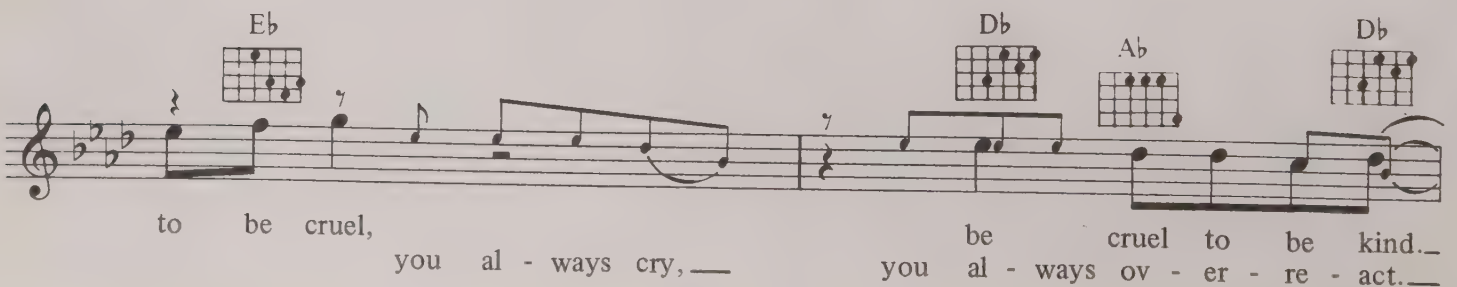
Chords: Eb, Db, Ab, Db

— don't — do it, you'd do it an - y - way. —
give you ev - 'ry - thing, then, you say O. K. what else. —



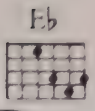
Chords: Eb, Db, Ab, Db

Some - times I know — we got
And when I run a - way,

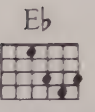


Chords: Eb, Db, Ab, Db

to be cruel, you al - ways cry, — be cruel to be kind. —
you al - ways ov - er - re - act. —

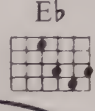




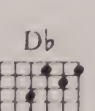
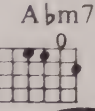


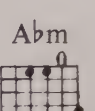
When I ask you — what — you see in me you say —
 But I don't know if you know how — you real-ly feel but you

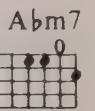


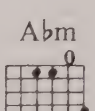
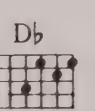
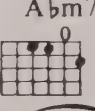
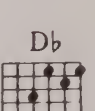
oh love is blind. — 'Cause on - ly
 bet - ter know be - fore I get back. —

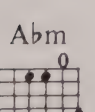


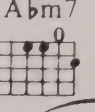
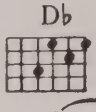
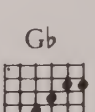
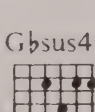


you know — and I — know the things we mean to

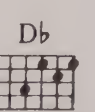
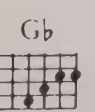
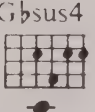






say. — On - ly you know — and I — know the



things we mean to — say. — Just


try to re - mem - ber now I'm the one you love,






you told me oh try to re - mem - ber I'm the








one you're al - ways think - ing of, you told me please







try to re - mem - ber be - fore I walk — a - way re - mem - ber





it's not good e - nough tell - ing me the








way it was yes - ter - day. —





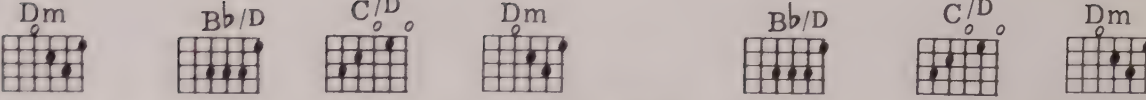


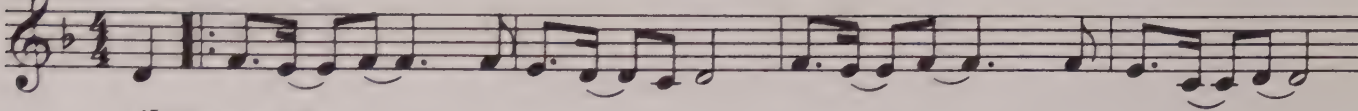
D.S. to Fade

'Cause on - ly

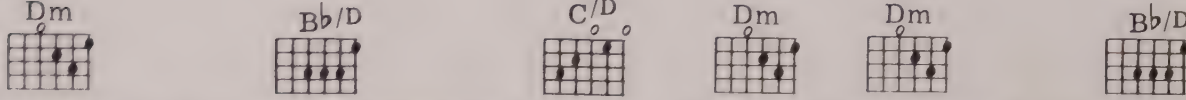
HIGH ON EMOTION

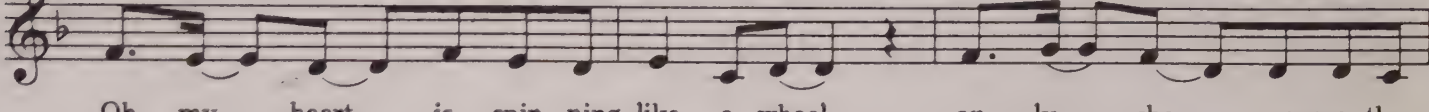
WORDS & MUSIC BY CHRIS DE BURGH





(Instrumental)



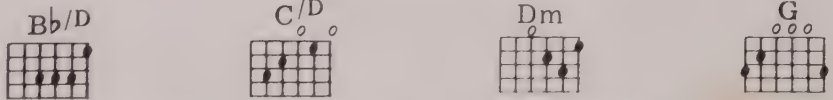


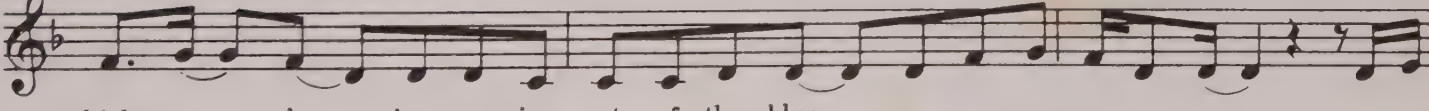
Oh my — heart — is spin - ing like a wheel — on - ly — she — can see the
 Oh my — heart — is burn - ing like a fire — clos - er — now — and she is





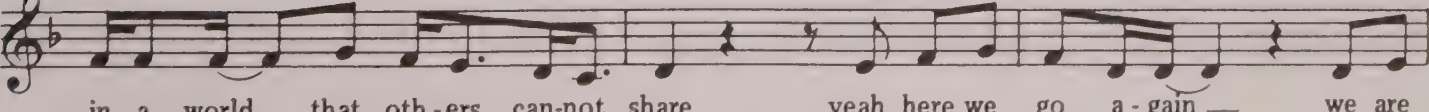
way that I feel — eyes are — hold - ing right a - cross the room —
 breath - ing de - sire — takes my — hand — and give it all your light —





high ex - plo - sion com - ing out of the blue — Well here we go a - gain — liv - ing
 take com - mand — I am your rhy - thm to - night —





in a world — that oth - ers can - not share yeah here we go a - gain — we are







mov - ing from a spark to a flame. ____ I am high ____ on e - mo-





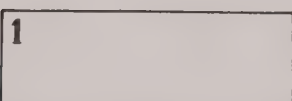
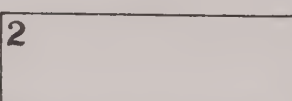

- tion ____ high ____ a - gain ____







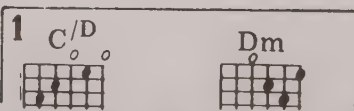
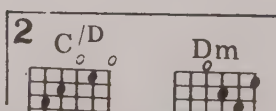
high ____ on e - mo - tion your love will find the ____



way ____ hey! ____ *Instrumental (Repeat x 2)*



I am

high on e - mo - tion high a - gain

high on e - mo - tion. Your

love will find the way. way.

(Instrumental)

High on e - mo - tion high a - gain.

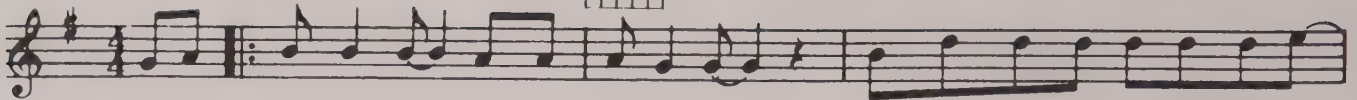
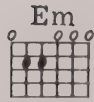
Repeat ad lib. to Fade

DON'T PAY THE FERRYMAN

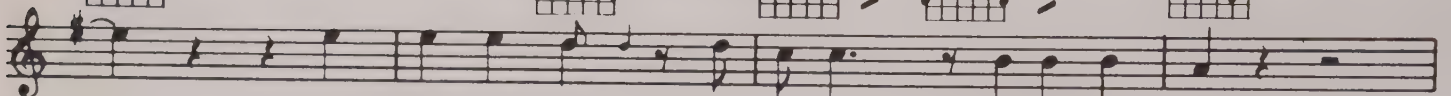
WORDS & MUSIC BY CHRIS DE BURGH

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Moderato



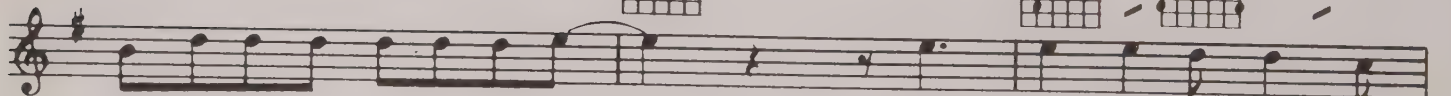
1. It was late at night on the op-en road. Speed-ing like a man on the run -
Roam-ing mist then he gets on board, now there' - ll be no turn - ing back.



A life time spent pre - par-ing for the jour - ney.
Be - ware that hood-ed old man at the rud - der.



He was clo - ser now and the search was on
And then the light - ning flashed and the thun - der roared and



read - ing from a map in the mind, yes!
peo - ple cal - ling out his name and There's the rag - ged hill,
and danc - ing bows that



and there's a boat on the ri - ver.
jab-bered and a moaned on the wa - ter.

And when the
And then the

rain— came down, he heard a wild dog howl. There were voi -
 fer-ry-man said, there is trouble a - head, so you —

— ces in — the night, — (Don't do it!) voi - ces out of sight. — (Don't do it)
 — must pay me now, — (Don't do it) you must pay me now. — (Don't do it)

Too ma - ny men — have failed — be - fore — what ev - er you do, —
 And still that voice — came through the air — what ev - er you do, —

CHORUS
 Don't pay — the fer - ry man. Don't ev - en fix —

— a price. — Don't pay — the fer - ry man un - til he

gets you to the oth er side. —

In the

EVERYTHING COUNTS

WORDS & MUSIC BY MARTIN L. GORE

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Am



The hand - shake seals the con - tract, from the
The glass on the wall tells the

E



con - tract there's no turn - ing back, the turn - ing point of a car -
stor - y of it all. Pic - ture it now_

Dm



Am



eer_ in car - eer_ be - ing in - sin - cere._
see just how_ the lies and de - ceit gained a lit - tle more power._

E



Am



The hol - i - day was fun in packed, the
Con - fi - dence ta - ken in by a

E



A



C



G



con - tract still in - tact. } The grab - bing_ hands_
sun - tan and a grin.

F Am C G F Dm

grab all they can, all for them-selves af - ter all. The

C G F Am C G

grab - bing hands grab all they can, all for them-selves

F Dm Am G F

af - ter all it's a com - pe - ti - tive world,

Dm F G Ab

ev - 'ry-thing counts in large a - mounts.

*D.C. al Coda
To Coda*

CODA

G F Dm F G Ab

Ev - 'ry-thing counts in large a - mounts.

Am G F C G

(2º) The grab - bing hands

F Am Dm F G Ab *Ad lib. to Fade*

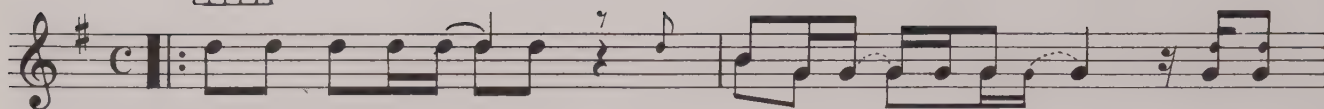
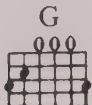
grab all they can, ev - 'ry thing counts in large a - mounts. The

JUST CAN'T GET ENOUGH

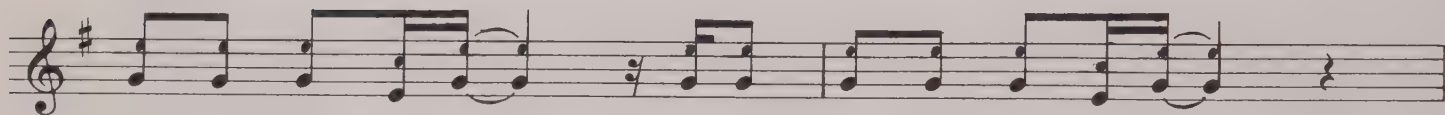
WORDS & MUSIC BY VINCENT CLARKE

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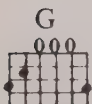
Moderately



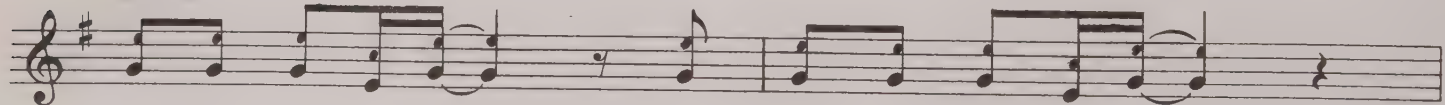
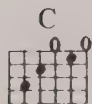
(1.) When I'm with you, ba - by, I go out_ of my head,
(2.) We walk to geth - er, walk-ing down_ the street,_ and I
(3.) and when it rains,_ you're shin-ing down_ for me,_



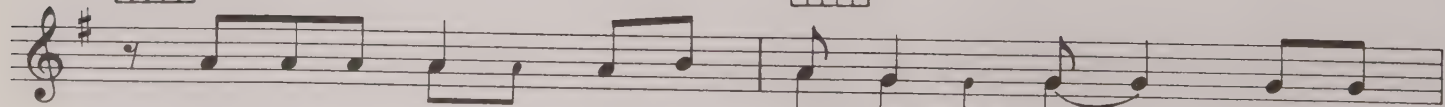
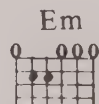
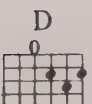
just can't get e - nough,_ and I just can't get e - nough._



all the things_ you do to me_ and ev - 'ry - thing you said,_ I
Ev - 'ry time I think of you_ I know we have to meet,_ and I
Just like a rain - bow_ you know you set me free,_ and I }



just can't get e - nough,_ I just can't get e - nough._



We slip and slide as we fall in love,_ and I
It's get - ting hard - er, it's a burn - ing love,_ and I
you're like an an - gel and you give me your love,_ and I

C G

just can't seem to get e - nough of....

C

1.

2.

A D

A D Em7 Fdim D7/F# CHORUS G

I just can't get e - nough, I

C

just can't get e - nough, I just can't get e - nough, I

G7

just can't get e - nough, I just can't get e - nough, I

C

D.C. take 2^o bar and Fade ad lib. on Chorus

just can't get e - nough, I just can't get e - nough, I just can't get e - nough, (I)

(omit on D.C.)

EXPRESSO LOVE

WORDS & MUSIC BY MARK KNOPFLER

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Medium rock 'n' roll beat (4th instr.)

She gets the sun in the day— she gets the
She call me just to talk, she's my

per - fume in the dusk, and she
lov - er, she's a friend of mine, she says

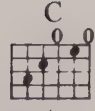
comes out in the night time with a
hey mis-ter, you wan - na take a walk out in the

ho - ney - suck - le musk. Oh man, she smells—
wild west and with me? Some - times I get

— just like a rose and she
trou - ble with my breath - ing.

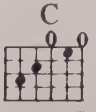
tastes just like a peach now
(Spoken) She says, well you know, boys don't know anything.



she got me walk - ing where the wild life goes.
 I know what I want I'm on - ly teas - ing. —





(4^o)
To Coda 

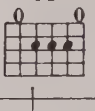
I'd do an - y - thing to reach her.
 Think I just want



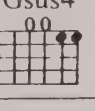

e - ve - ry thing — } She was made in hea - ven,



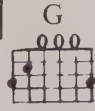
hea - ven's in my world. — Yes, she was made in hea - ven,

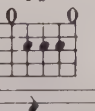
yeah, hea - ven's in — my world, is this just ex -

pres - so love, — I said Man, I'm cra - zy for this — girl,

1. 
 2. 

cra - zy for the girl. girl.




Feels so good, it feels so good, — feels so good, it

feels so right. I was made to go — with this girl — just like a

sax - o - phone was — made to go with the night. —

(Repeat lyrics ad lib.)

D.S. (Rpt. Verse) **CODA**

She raise an Hey maes - tro — give me the
oth - er one — just like the

1. etc. Last
C (x3)

ex - pres - so, now She real - ly want an Ex - pres - so. —
oth - er one.

D Dsus4 D Dsus4 D Dm Dsus4 F

VERSE 3:

She raise an eyebrow
When she put her hand on my hip
And I close one eye now
Sweat on her lip.
And I surrender to the fever
Then I surrender to the will of the night
'Cause when she loves me so tender
I gotta believe,
Your talk about love
Expresso love, that's alright.

VERSE 4:

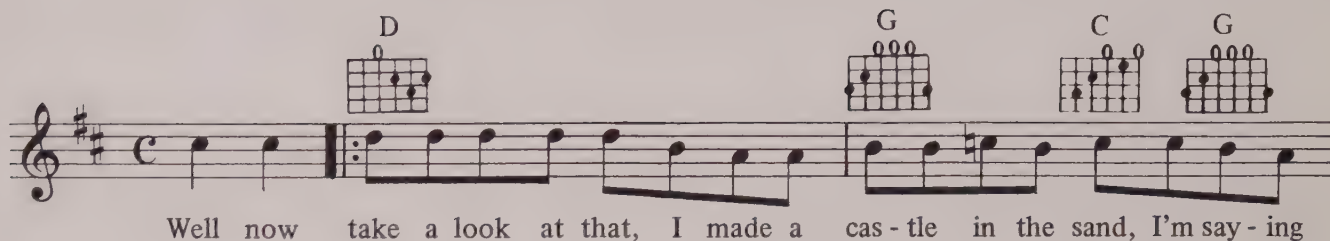
(8 bars instrumental)

No I don't want no sugar in it,
No thank you, very very much.
Because I'm all wired up on it,
All fixed up
It's that expresso touch.

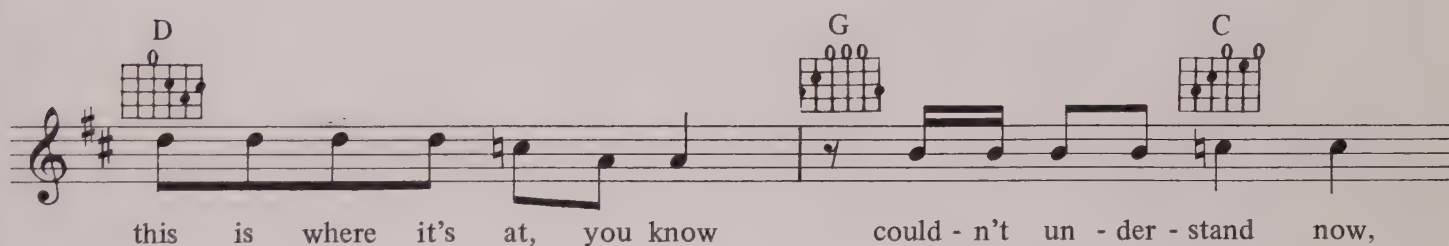
SOLID ROCK

WORDS & MUSIC BY MARK KNOPFLER

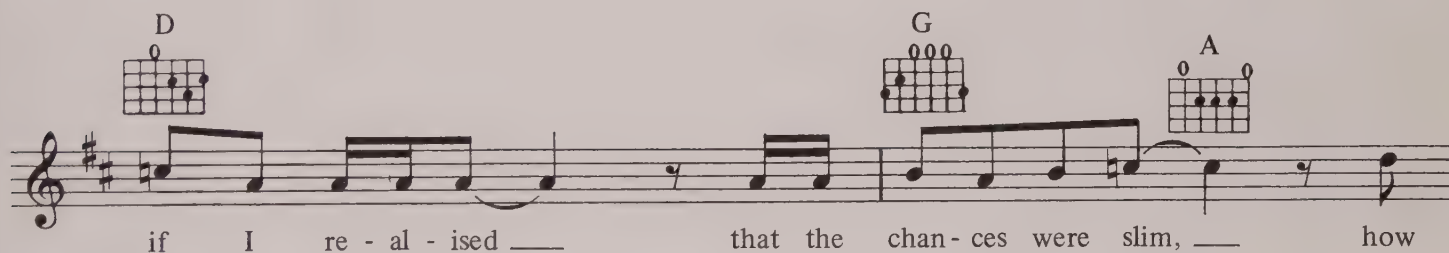
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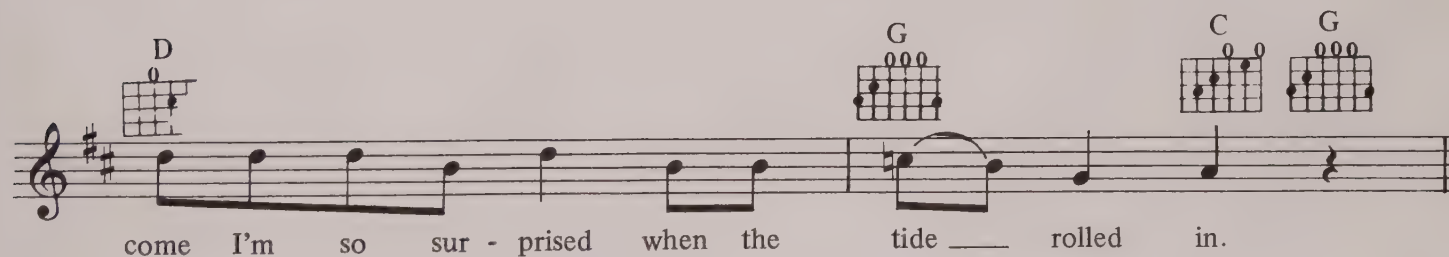
Well now take a look at that, I made a cas-tle in the sand, I'm say-ing



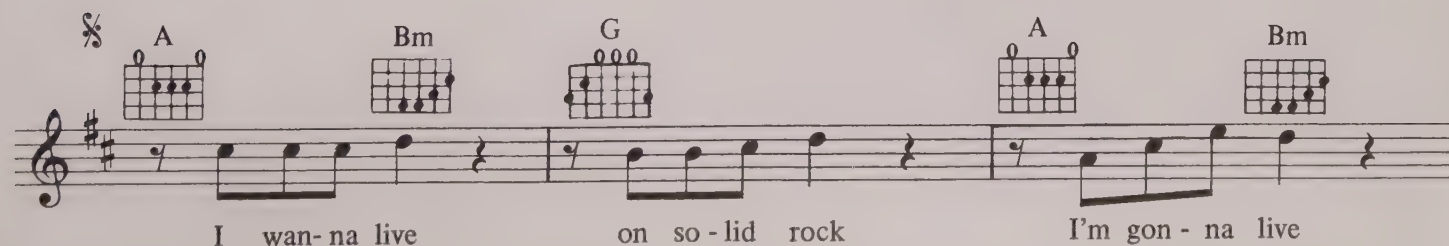
this is where it's at, you know could - n't un - der - stand now,



if I re - al - ised — that the chan - ces were slim, — how



come I'm so sur - prised when the tide — rolled in.



I wan-na live on so - lid rock I'm gon - na live

G A Bm

on so - lid rock I wan - na give, I don't wan -

G A To Coda

na be blocked, I'm gon - na live on so -

1. 2.

lid rock. (2.) You know I'm lid rock. Well you know a

A Em A Em

house of cards, nev - er built for shock, you could blow

A Em A

it down in an - y kind of wea - ther.

A Em A Em G

Take two so - lid rocks, two so - lid rocks, you

D/A A

know they're gon - na stick, they're gon - na stick to - geth - er.

A Bm G A Bm

Solo ad lib.

G A Bm G

A 3. D.%. al Coda

(3) Well be-cause the lid rock.

CODA A Bm G

lid. . . rock, rock, on so-lid rock,

A Bm G A Bm

rock, rock, on so-lid rock, I wan-na give I don't wan-

G A

na be blocked, — yeah I'm gon - na live on so - lid. . .

VERSE 2:

You know I'm sick of potential
I'm sick of vanity now
I'm sticking to essential reality now
I don't know what's worse
Trying to make a silk purse
Living an illusion, living in confusion.

VERSE 3:

Well because the heart that you break
That's the one that you rely on
The bed that you make
That's the one you gotta lie on
When you point your finger 'cause your plan fell through
You got three more fingers pointing back at you.

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B $\flat$ C $\circ$ Gm7

guys ain't dumb— may - be get a blis - ter on your lit - tle fin - ger
his own hair that lit - tle fag - got got his own jet air plane

chimpanzee that ain't workin' that's the way you do it

CHORUS

F Gm7 E $\flat$

may - be get a blis - ter on your thumb—
that little faggot he's a millionaire.

We got - ta in - stal

money for nothin' and chicks for free.

B $\flat$ E $\flat$ F Gm7

mi-cro-wave ov-ens cust-om kit-chen de - liv-er-ies we got-ta move these

C $\circ$ D E

re-friger-a - tors we got- ta move these co-lour T. - V's.

To Coda I

⊕ CODA I E ⊕ CODA II Gm7

D.S. al Coda I

D.S. al Coda II

mo-ney for noth-in'

C $\circ$ Gm7 B $\flat$ C $\circ$ Gm7

chicks for free—

mo - ney for noth-in'

F Gm7

and chicks for free.—

Ad lib to
FADE

ONCE UPON A TIME IN THE WEST

WORDS & MUSIC BY MARK KNOPFLER

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Am7 (Vocal tacet 1^o & 4^o)

2. peo - ple get a cheap laugh break - ing up the speed
3. no use say - ing that you don't know no - thing.

lim - it, scar - ing the ped - es - tri - ans
Still gon - na get you if you

don't for a min - ute.
do do some-thing.

Am7 G

Cross ing up pro - gress driv - ing on the grass,
Sit - ting on the fence that's a dan - ger - ous course,

leav - ing just e - nough room to pass.
you could ev - en get a bul - let from your peace keep - ing

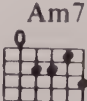
Am7 C

force. Yeah, Sun - day dri - ver,
Yeah, 'cause ev - en the he - ro gets a




nev - er took a test, Oh yeah, -
bul - let in the chest,





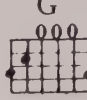
once up - on a time in the west.

1. 2. 3. 4.



2. Now some
3. It ain't






5.



Oh yeah —




once up - on a time in the west. —

Repeat ad lib. to Fade

VERSE 3: (5⁰ through)

Mother Mary, your children are slaughtered
 Some of you mothers ought to lock up your daughters.
 Who's protecting the *innocenti*?
 There's heap big trouble in your land of plenty
 So how you're gonna do best?
 Well you've guessed
 Once upon a time in the west.

SO FAR AWAY

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Moderato *mf*

B A E A

B A E

E B

Here I am a - gain in this mean old town, —
tired of being in love and be - ing all a - lone, —
get so tired when I have to ex - plain,

E

and you're So Far A - way — from me. Now
when you're So Far A - way — from me. I'm
when you're So Far A - way — from me. See

B

7

where are you when the sun goes down, —
tired of ma - king out on the tel - e - phone, —
you've been in the sun and I've been in the rain,

SULTANS OF SWING

WORDS & MUSIC BY MARK KNOPFLER

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1. You get a shiv - er in the dark, it's — rain - ing in the park, but mean -
2. step in - side — but you don't see too man - y fa -

time, ces south of the riv - er you stop
com-in' in out of the rain —

and you hold ev - 'ry - thing. —
to hear the jazz go down. —

A band is blow-in' Dix - ie dou - ble four — time.
Com - pe - ti - tion in oth - er plac - es,

You feel all right when you hear the mu - sic ring. —
but the horns, they're blow-in' that

sound. 2. Well now, you

Chords: Dm, C, Bb, A7, F, Bb, Dm, Bb, C (1.3.)

2.4.5.6.7.

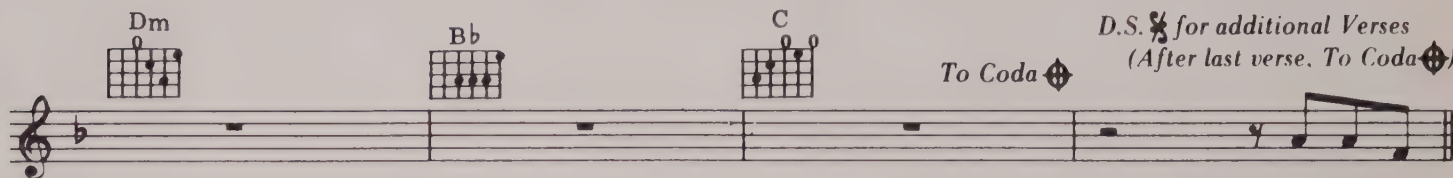


Way on down — south,

way on down south



Lon-don Town. —



*D.S. $\frac{3}{4}$ for additional Verses
(After last verse, To Coda $\diamond$)*

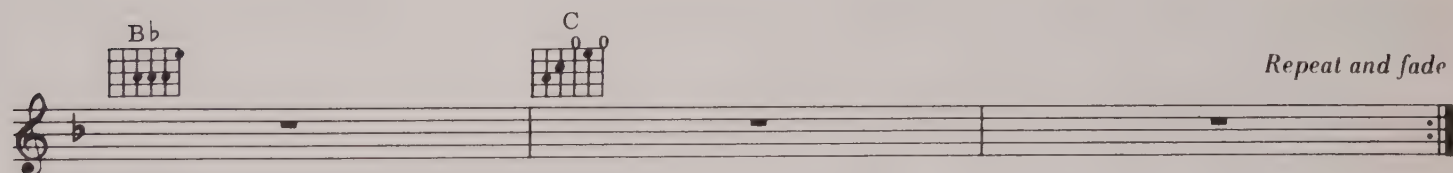
To Coda $\diamond$

3. You check out



$\diamond$ Coda

Guitar ad lib.



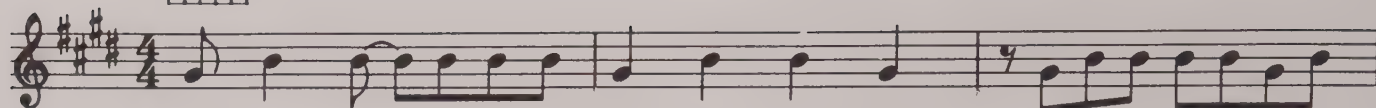
Repeat and fade

3. You check out Guitar George, he knows all the chords.
Mind he's strictly rhythm, he doesn't want to make it cry or sing.
This and an old guitar is all he can afford,
when he gets up under the lights to play his thing.
4. And Harry doesn't mind if he doesn't make the scene.
He's got a daytime job, he's doin' all right.
He can play the honky-tonk like anything,
savin' it up for Friday night
with the Sultans, with the Sultans of Swing.
5. And a crowd of young boys, they're foolin' around in the corner,
drunk and dressed in their best brown baggies and their platform soles.
They don't give a damn about any trumpet playin' band;
it ain't what they call rock and roll.
And the Sultans, yeah the Sultans, they played Creole.
6. *Instrumental*
7. And then The Man, he steps right up to the microphone
and says, at last, just as the time-bell rings:
"Good night, now it's time to go home."
And he makes it fast with one more thing:
"We are the Sultans, we are the Sultans of Swing."
(To Coda)

WALK OF LIFE

WORDS & MUSIC BY MARK KNOPFLER

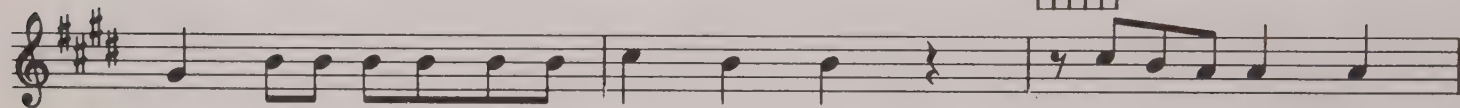
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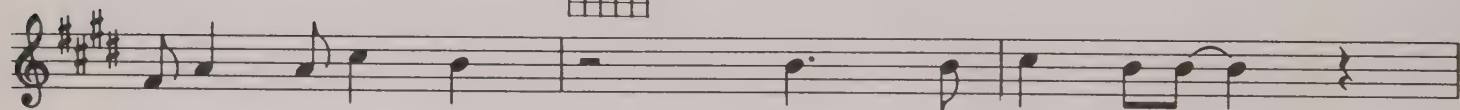
Here comes John-ny sing-ing ol - dies, gol - dies, bebop-a - lu - la ba-by



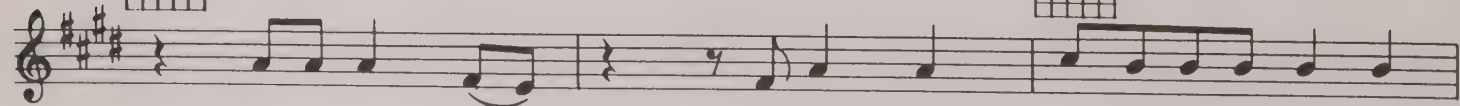
what I say. — Here comes John - ny sing-ing I got-ta wo-man



down in the tun-nels trying to make it pay. He got the act - ion,



he got the mot - ion, yeah, the boy can play



de - di - ca - tion, de - vo - tion, turn-ing all the night time



in - to the day — he do the song a-bout the sweet lov-in' wo-man, he do the



song a-bout the knife he do the walk,
 he do the walk of life, yeah, he do the walk of life.

CODA

2. Here comes Johnny and he'll tell you a story,
 Hand me down my walkin' shoes.
 Here comes Johnny with the power and the glory,
 Backbeat the talkin' blues.

He got the action, he got the motion,
 Yeah, the boy can play dedication,
 Devotion turning all the night time into day.

- (3) And after all the violence and double talk
 There's just a song in all the trouble and strife.
 He do the walk, you do the walk of life,
 Mmm, you do the walk of life.

HELLO, I LOVE YOU

WORDS & MUSIC BY THE DOCTORS

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With a beat

Hel - lo, I love you. Won't you tell me your name? — Hel -

lo, I love you, Let me jump in your game. — Hel -

lo, I love you, Won't you tell me your name? — Hel -

lo, I love you, Let me jump in your game. — She's

walk - in' down the street, — Blind to ev - 'ry

eye she meets, Do you think you'll be the guy to

make the queen of the an - gels sigh? Hel -

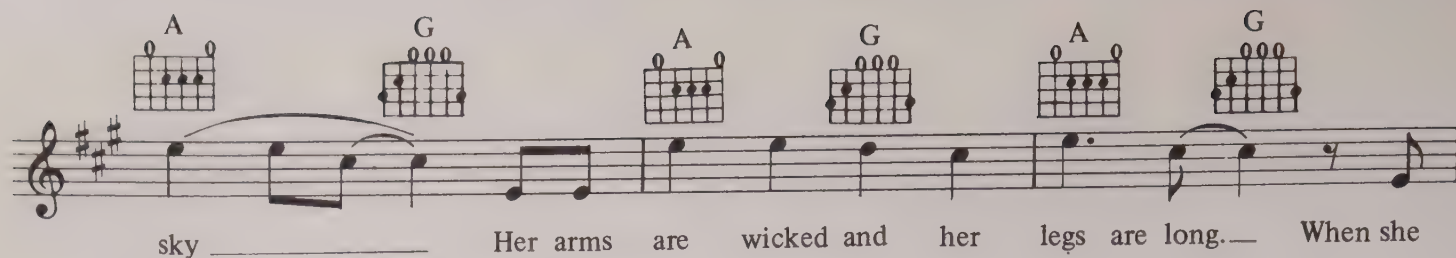
lo, I love you, Won't you tell me your name? Hel -

lo, I love you let me jump in your game, Hel -

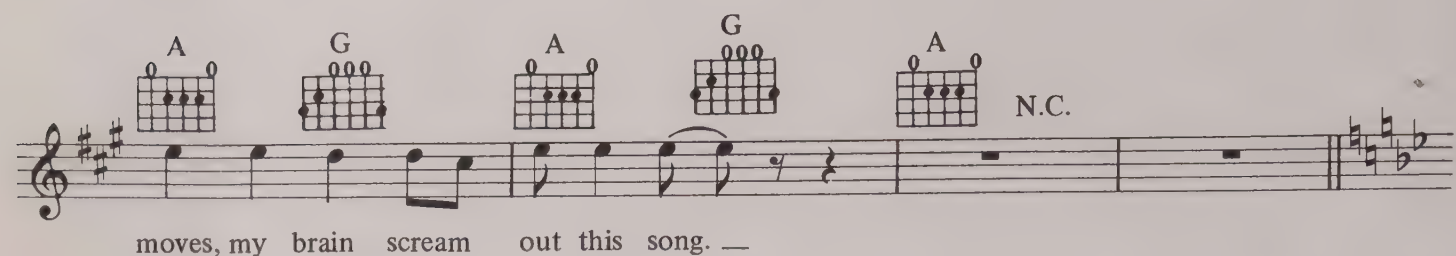
lo, I love you, won't you tell me your name? Hel -

lo, I love you, let me jump in your game. She

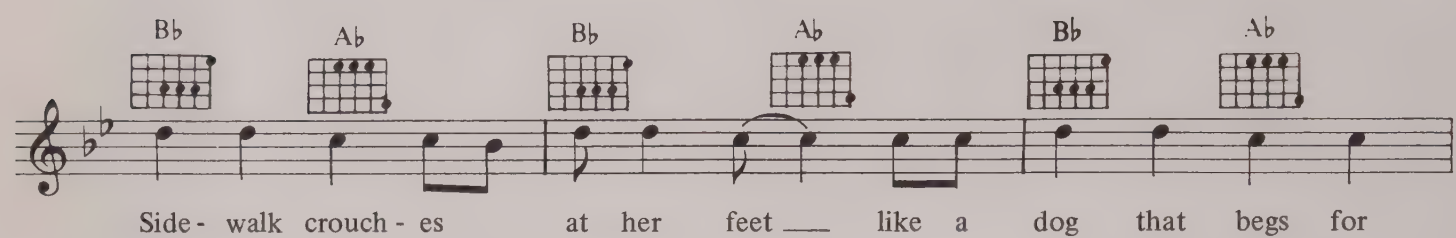
holds her head so high like a stat - ue in the



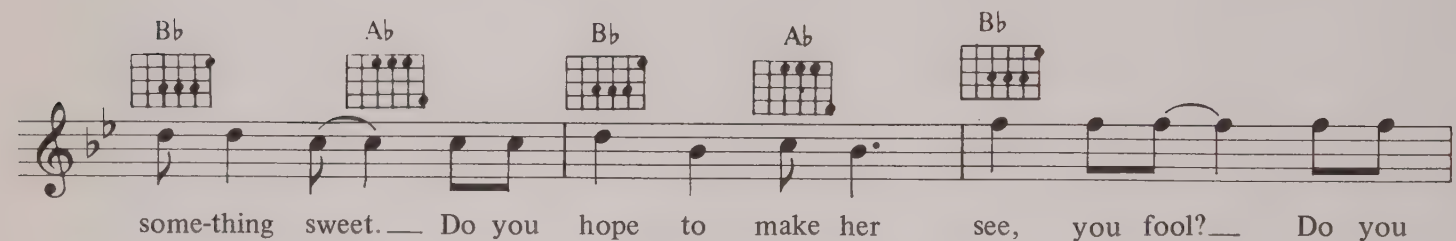
sky _____ Her arms are wicked and her legs are long. — When she



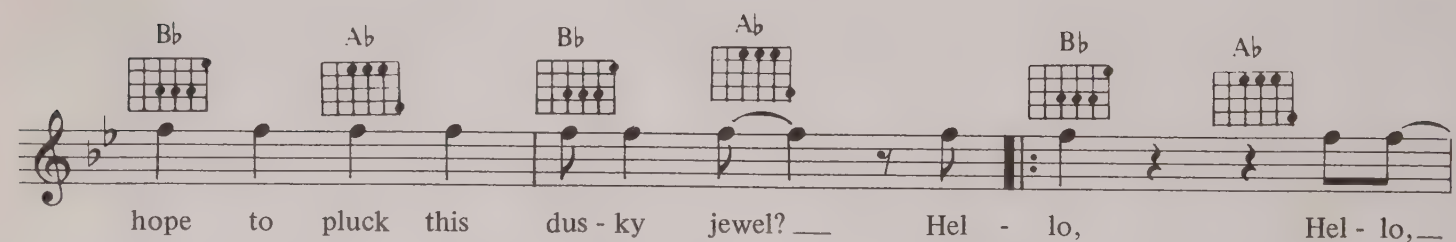
moves, my brain scream out this song. —



Side - walk crouch - es at her feet — like a dog that begs for

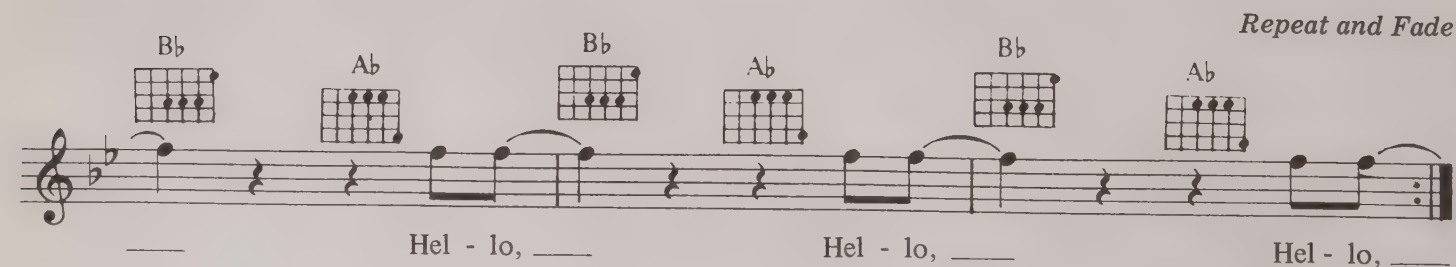


some-thing sweet. — Do you hope to make her see, you fool? — Do you



hope to pluck this dus - ky jewel? — Hel - lo, Hel - lo, —

Repeat and Fade



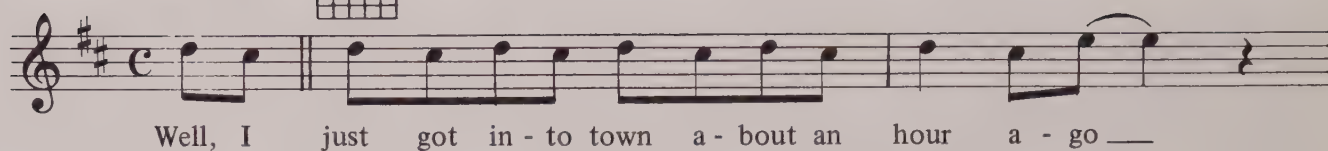
Hel - lo, — Hel - lo, — Hel - lo, —

L.A. WOMAN

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Bright beat



To Coda ◆

A

af - ter - noon, —

A

L. A. wo - man, Sun - day af - ter - noon — drive thru your sub - urbs

A G G#

in - to your blues, in - to your

A G

blues, in - to your blue, blue, — blues, —

G G# A

— in - to your blues.

A G A G A G

A G A G A G

I see your hair is burn - ing —

hills are filled with

fi - re; —

If they

say I nev - er — loved you —

you know they are a li - ar. —

Driv - in' down the

free - way —

mid - night al - leys roam —

A G A

Cops in cars, the top - less bars, —

A

nev - er saw a wo - man — so a -

G G# A A

lone, — so a - lone, — so a -

G# A

lone, so a - lone. —

A

Mo - tel mon-ey mur-der mad - - ness

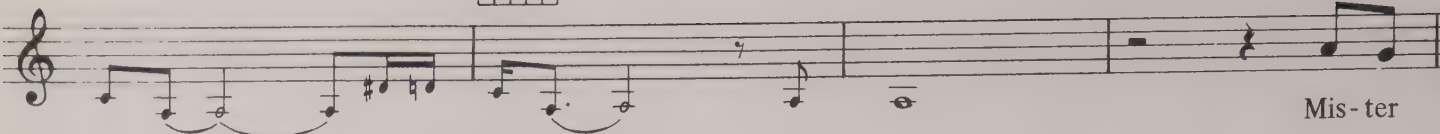
A

let's change the mood from glad — to sad - ness.

Double tempo (slow 4)

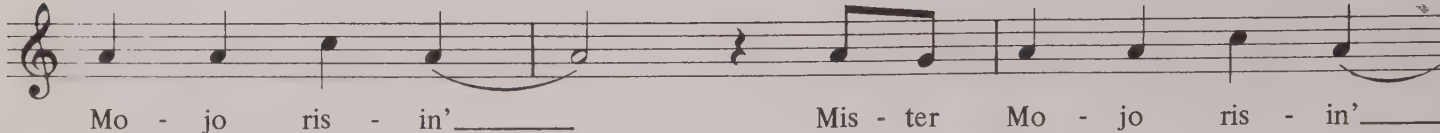
Am

Am

Mis - ter

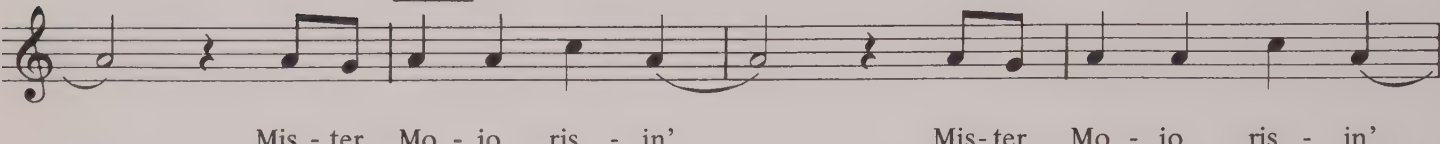
Am

Mo - jo ris - in' _____ Mis - ter Mo - jo ris - in' _____

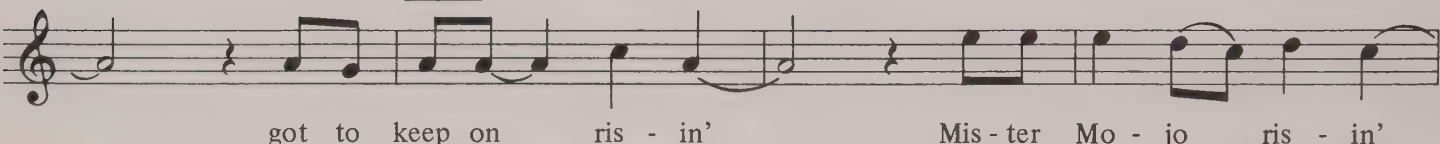
(Getting gradually faster and faster)

Am

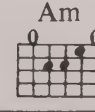
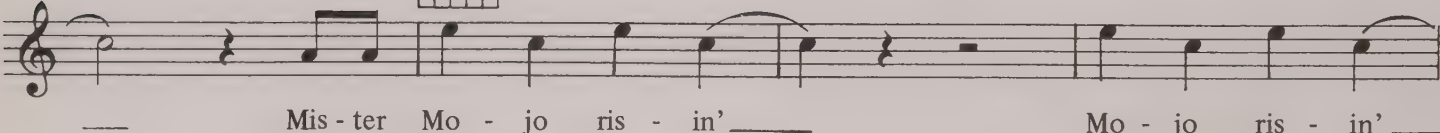
_____ Mis - ter Mo - jo ris - in' _____ Mis - ter Mo - jo ris - in' _____

Am

got to keep on ris - in' _____ Mis - ter Mo - jo ris - in' _____

Am

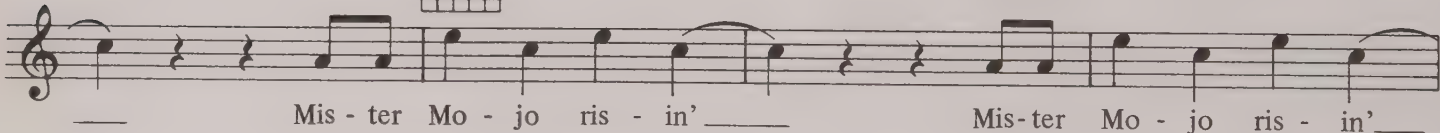



_____ Mis - ter Mo - jo ris - in' _____ Mo - jo ris - in' _____

Am

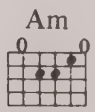
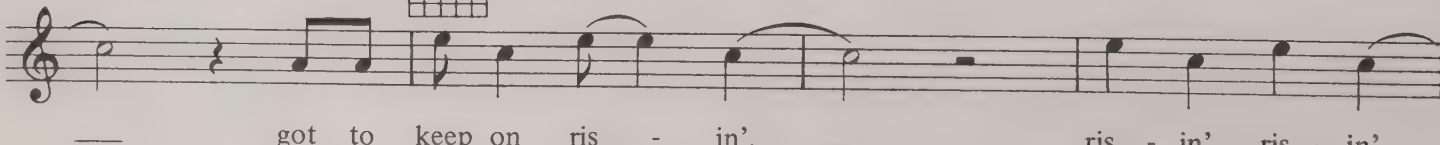


Faster



_____ Mis - ter Mo - jo ris - in' _____ Mis - ter Mo - jo ris - in' _____

Am

_____ got to keep on ris - in', _____ ris - in', ris - in', _____

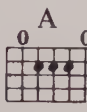
Am



ris - in', ris - in', — ris - in', ris - in', —

ris - in', ris - in', — ris - in', ris - in', —

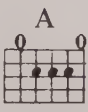
tempo 1



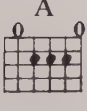
D.S. al Coda  CODA

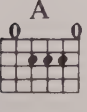



ci - ty of night, —

ci - ty of night. —





Repeat and Fade

L. A. — wo - man,
she's my — wo - man,

L. A. — wo - man.
L. A. — wo - man.

LIGHT MY FIRE

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With a beat



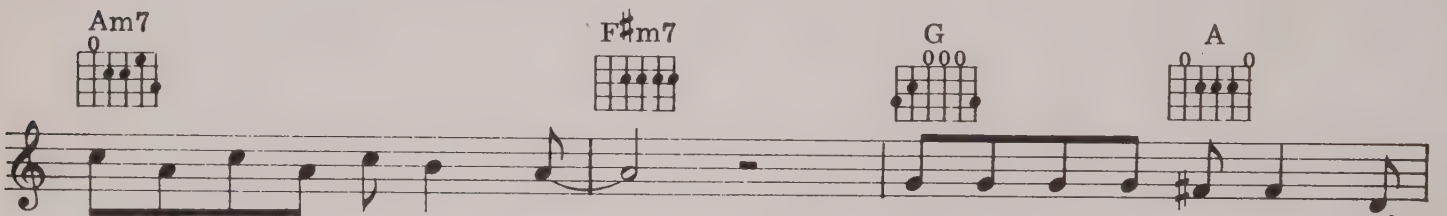
You know that it would be un - true; —
time to hes - it - ate is through, —

You know that I would be a liar;
No time to wal - low in the mire,



— If I was to say — to you; —
— Try now we can on - ly lose, —

And our

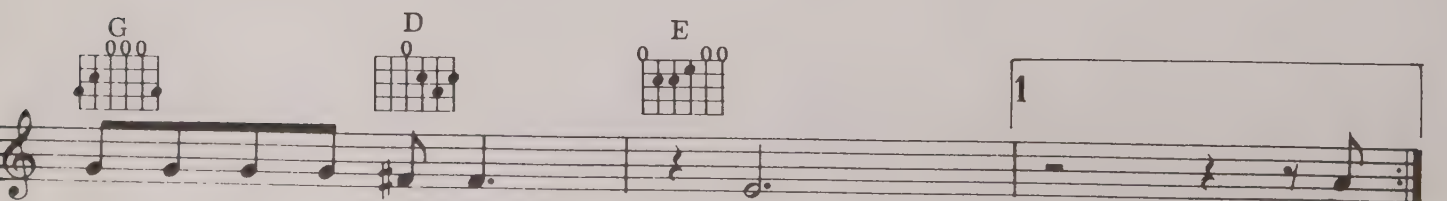


Girl, we could - n't get much higher; —
love be - come a fune - ral pyre. —

Come on, ba - by, light my fire.



Come on ba - by, light my fire. —



Try to set the night on fire.

2. The

2

Am7 F#m7

The time to hes - i - tate is through, — No

Am7 F#m7 Am7

time to wal - low in the mire. — Try now we can on - ly lose —

F#m7 Am7 F#m7

— And our love be - come a fune - ral pyre. —

G A D G A

Come on ba - by, light my fire, — Come on ba - by, light my fire, —

D F C D (3 times)

Try to set the night on fire, —

F C D

Try to set the night on fire. —

G D F Bb Eb Ab A

RIDERS ON THE STORM

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Moderato

mf Ri - ders On The Storm, _____ Ri - ders On The Storm, _____

In - to this house we're born, _____ In -

to this world we're thrown, _____ Like a dog with- out a bone, An

act- or out on loan, _____ Ri- ders On The Storm, _____ There's a

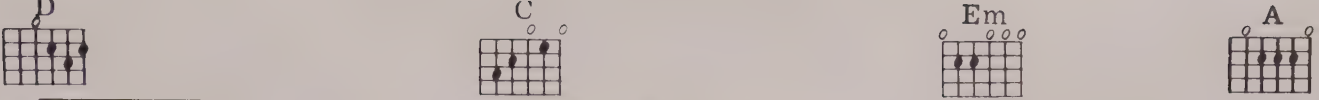
kill - er on the road, _____ His brain is
got - ta love your man, _____ Girl, you

squirm-ing like a toad, _____ Take a long hol - i - day,
got - ta love your man, _____ Take him by the hand.

Let your child - ren play. _____ If you
Make him un - der - stand. _____ The

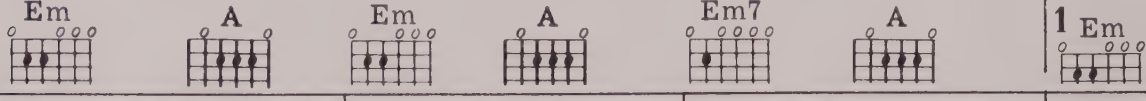
al Coda ⊕

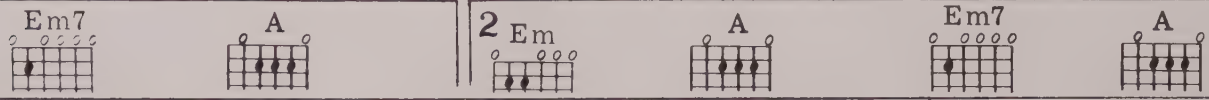
Chord diagrams: Em, A, Em, A, Em, A, Em, A, Am, Bm, C, D, Em, A, Em, A, D, C, Em, A, Em7, A, Em, A, Em7, A, Am, Bm, C, D, Em, A, Em7, A.



 give this man a ride, sweet fam-i - ly will die. Kill -er on the road.

 world on you de - pends, our life will nev - er end. Got -ta love your man.





CODA




 Ri - ders On The Storm,



 Ri - ders On The Storm,



 Ri - ders On The Storm, Ri - ders On The Storm



 (instrumental)

 Repeat and fade

IT'S ALRIGHT (BABY'S COMING BACK)

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

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Moderately, in 2

Db



Cb/Db



It's all right, ba - by's com-ing back, _____

Gb/Db



Db(no 3rd)



and I don't real - ly care where he's been. _____ no.

Db



Cb/Db



It's al - right, ba - by's com-ing back, _____

Gb/Db



Db(no 3rd)



To Coda ♪

and I won't turn him a - round _____ this time, _____ no, no, no.

Ebm



I'll be your cliff _____ (you can fall down from _____ me). I'll be your ledge _____ (you can

lean up - on me). I'll be your bridge (your flow - 'ring tree).

You can still de - pend on me. And I'll be (the tick-ing of

your clock). And I'll be (the num-bers on your watch). And I'll

be (your hands to stop the time). I'll ev - en be your dan -

D.C. al Coda *CODA* *Ebm*

- ger sign. no. And I'll be (your grace, your dig -

- ni - ty.) And I'll be (your night, your des - ti - ny). And I'll

be (your com - fort and your ease). I will be your storm

at seas. And I'll be (your sharp in - take of breath). And I'll

be (your work; I'll take no rest). And when the world falls to

D.C. and Fade

de - cline I'll be yours and you'll be mine.

RIGHT BY YOUR SIDE

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Fast



Ooh. _____ Give me two strong arms_ to pro - tect my - self. _____



Ooh. _____ Give me so much love_ that I _____ for - get _____ my - self. _____



I need to swing_ from limb_ to limb_ to re - lieve_ this mess_ I'm in, _

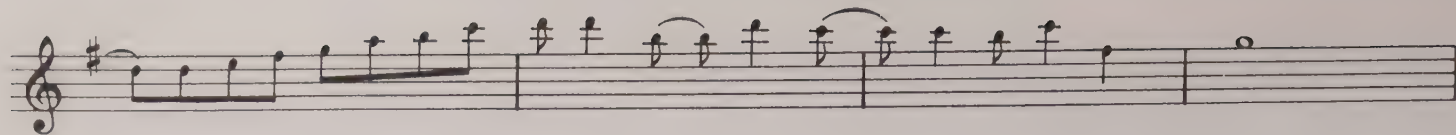


_____ 'cause when de - pres - sion starts_ to win _ I need to be _____ right

To Coda ♦



by your side. _____ Yes, I do. _____



G D7 G

Ooh. _____ No one seems to touch _ me in the way you do. _____

Am7 D7 G D7

Ooh _____ Noth-ing seems _ to hurt _ me when I'm

G Am7 D7 G D7

close to you. _____ I'm so full of de-sire _____ when you set _

G Am7 D7 G D7

_ my head _ on fire. _____ I need to be _____ right by your

G Am7 D7

side. _____ Yes, I do. Yeah, _ yeah yeah, _____ yeah.

tacet

Yeah, _ yeah, _ yeah, _____ yeah. Yeah, _ yeah, yeah, _____ yeah.

Yeah, — yeah, — yeah, — yeah. Ev - 'ry sin - gle one of us — needs

love, love, — love. — Ev - 'ry - bo - dy needs — to —

give and re - ceive — love. Yeah. Ev - 'ry sin - gle day — can drag us

down, down, — down, — but there's noth - ing left — to fear — when

love gets in to town. —

D.%. al Coda

side. —

CODA

Repeat and Fade

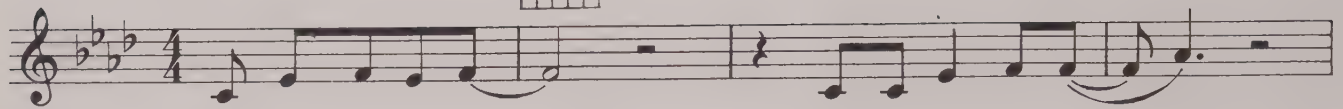
SISTERS ARE DOING IT FOR THEMSELVES

WORDS & MUSIC BY A. LENNOX & D.A. STEWART

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Medium tempo

Fm



Now, there was a time _____

when they used to say _____



that be - hind ev - 'ry

"great man" _____

there had to be a



great wo man." _____

But oh, in these _____ times of change _____ you know that it's



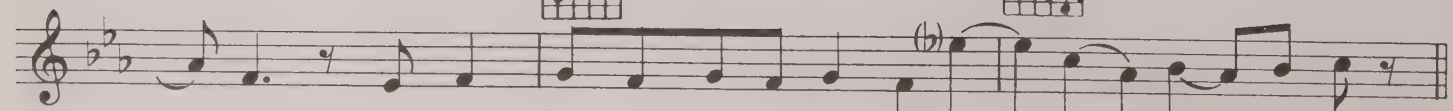
no _____ lon - ger true. _____

So we're com-in' out _____ of the kit -

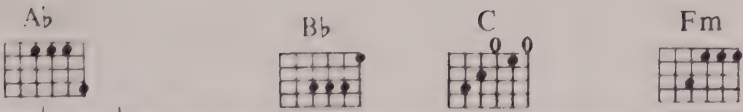
C

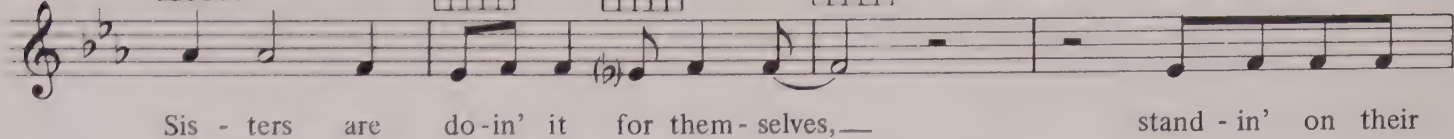


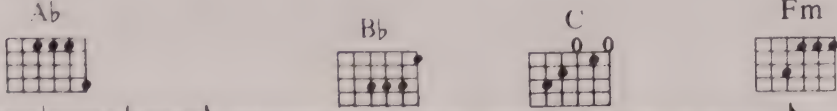
Eb

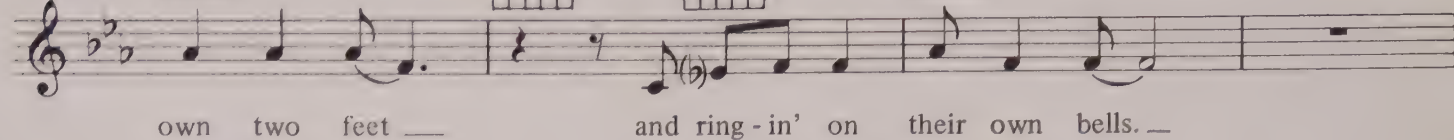


- chen 'cause there's some-thing we for-got to say _____ to _____ you. _____ We say:

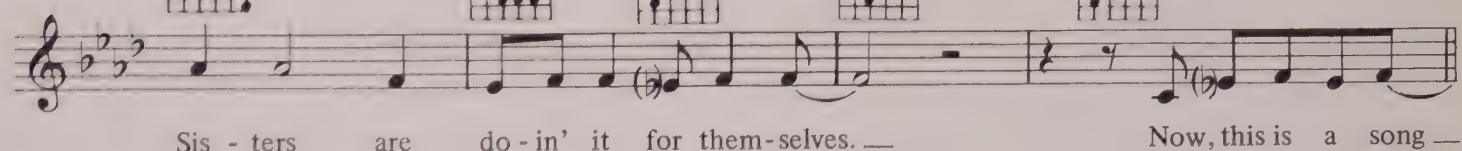


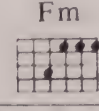


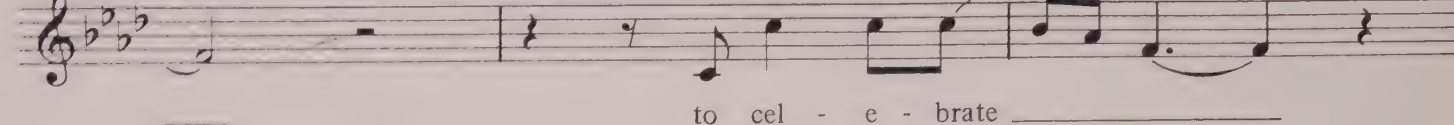


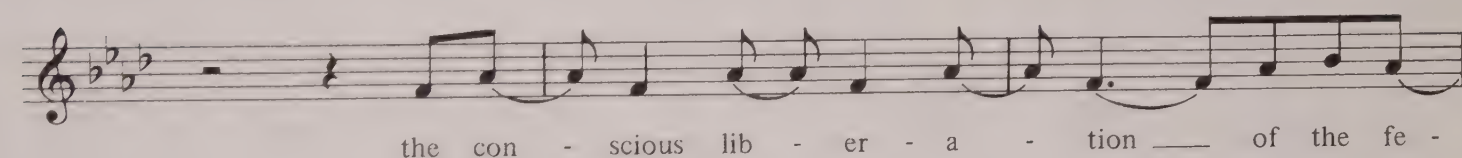


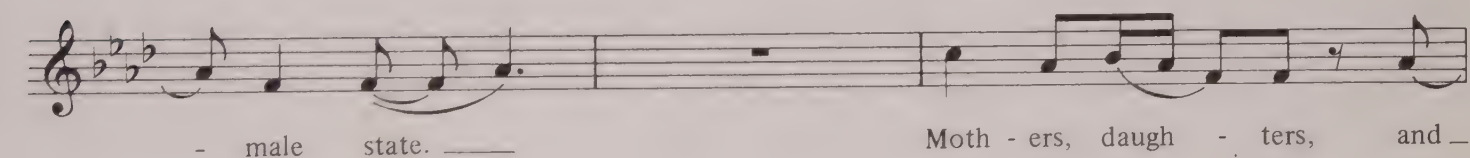


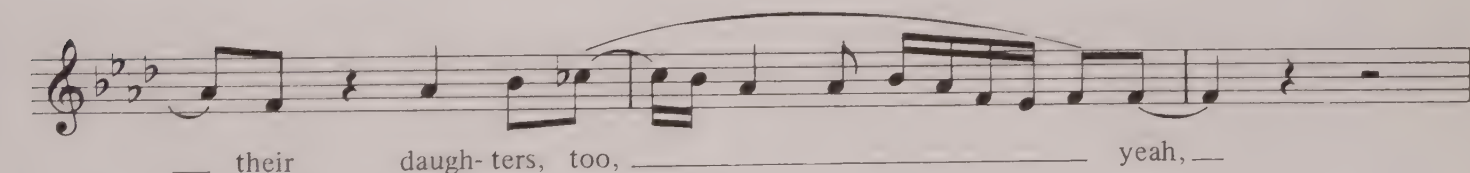


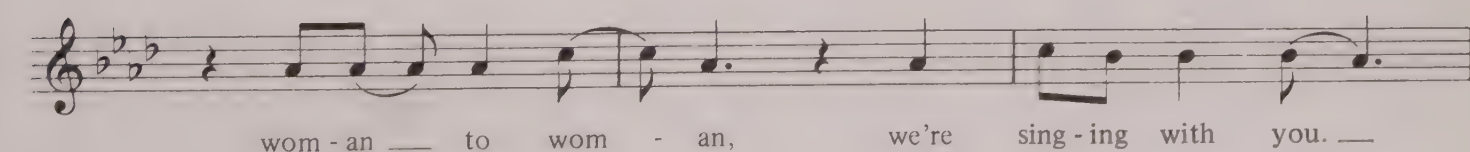


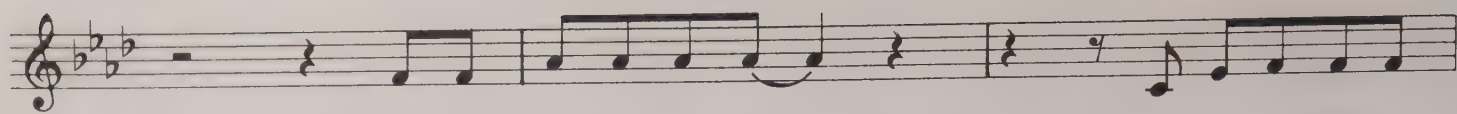






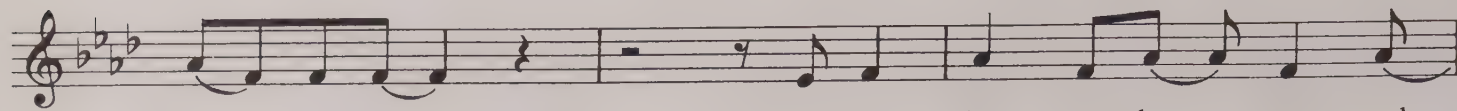






The "in - fe - ri - or sex" —

has got a new ex -



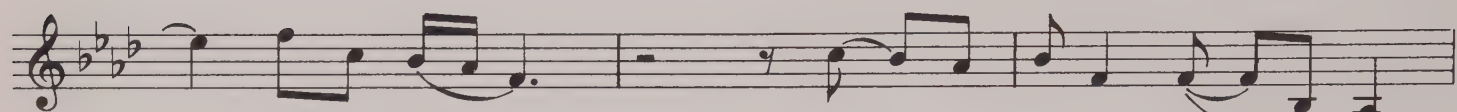
te - ri - or. —

We got doc - tors, law - yers, pol -



- i - ti - cians, too. —

Ev -



— 'ry - bo - dy —

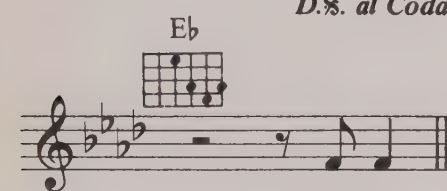
take — a look a - round. —



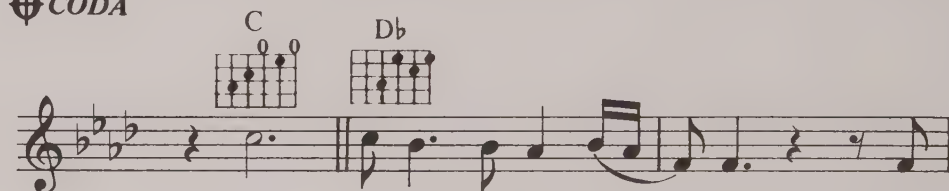
Can you see, can you see, can you see, there's a wo-man right - next to you. —

D.S. al Coda

⊕ CODA



We say:



Now we ain't mak-in' sto - ries and



we ain't lay - in' plans. — Don't you know that a man — still — loves a



D.S. and Fade

wo - man and a wo-man still — loves a man. — (Just the same though.) —

WHO'S THAT GIRL?

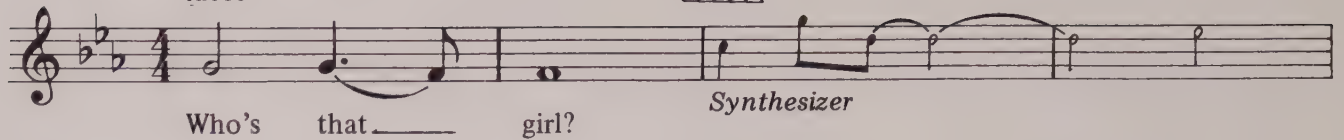
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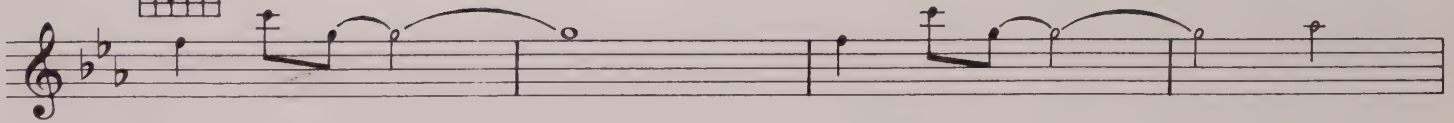
Medium tempo

tacet

Cm



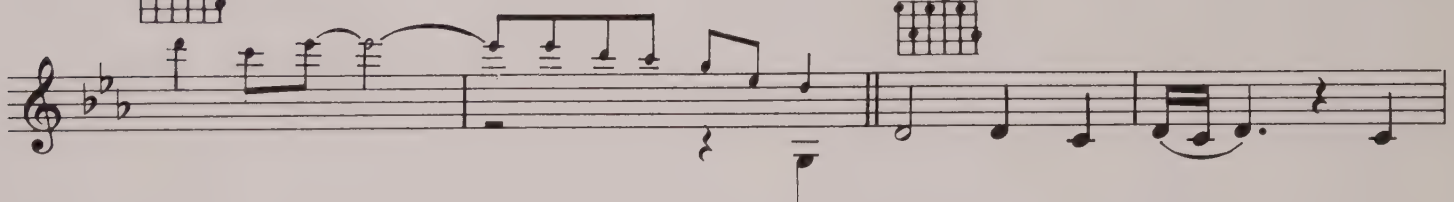
Fm



Cm



Cm sus4



The lan - guage of love _____ slips
lan - guage of love _____ has

Ab6



Fm



Cm(addD)



from my lov - er's tongue, _____
left me ston - y grey, _____

cool - er than ice -
tongue - tied and twist -

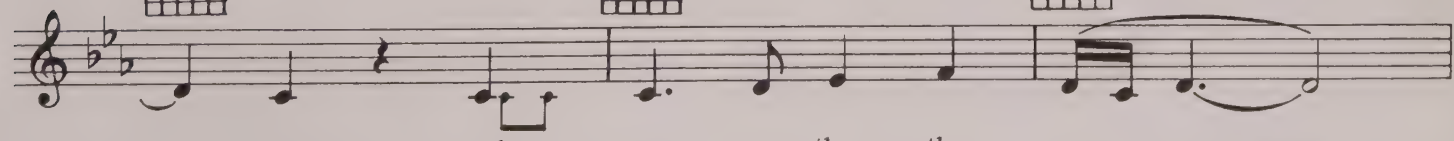
Cm



Abmaj7



Fm6/Ab



- cream and warm - er than the sun. _____
- ed at the price I've had to pay. _____

Cm Bb Db(addEb)

Dumb hearts get — bro - ken just like chi - na cups. —
 Your care - less — no - tions have si - lenced these e - mo -

Fm Cmsus4 Cm

To Coda ◆

tions. } The lan - guage of love — has left me

Ab6 Fm Ab

bro - ken on the rocks. — But there's just one thing,

Cm/G Ab

just one thing. — But there's just one thing,

G(no 3rd)

and I real - ly wan - na know. —

%% Cm Bb Gm7 Ab6 Bb

Who's that — girl run - ning a - round with you? — Tell me

Chord diagrams: Cm, Bb, Gm7, Ab6, Bb

who's that girl _____ run-ning a - round with you? _____ Tell me,

Chord diagrams: Cm, Bb, Gm7, Ab6, Bb

who's that girl _____ run-ning a - round with you? _____ Tell me,

Chord diagrams: Cm, Bb, Gsus4

who's that girl _____ The

D.%. al Coda

CODA Chord diagrams: Cmsus4, Cm

Look at all _____ the fool - ish - ness _____ your

Chord diagrams: Ab6, Fm, Cm

lov - er's talk _____ has done. _____

Chord diagrams: Bb, Gm7, Ab6, Bb

D.%.%. and Fade

SWEET DREAMS ARE MADE OF THIS

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Moderato

Cm₀ **A^b** **Gsus4** **Cm₀**

Sweet Dreams are made — of this, — Who am — I — to

A^b **Gsus4** **Cm₀** **A^b** **Gsus4**

dis - a - gree? — I tra - vel the world — and the sev - en seas, —

Cm₀ **A^b** **Gsus4** **Cm₀** 1

Ev - 'ry - bo - dy's look - ing for some - thing. Some of them want to use —

A^b **Gsus4** **Cm₀** **A^b** **Gsus4**

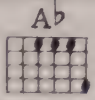
— you. Some of them want to get used — by you. —

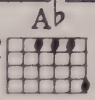
Cm₀ **A^b** **Gsus4** **Cm₀**

Some of them want to a - buse — you. Some of them want to be —

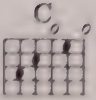
A^b **Gsus4** **A^b** **G** **Cm₀**

— ab - used. (instrumental)

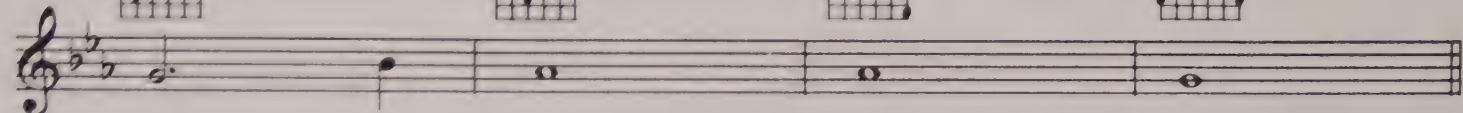



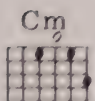






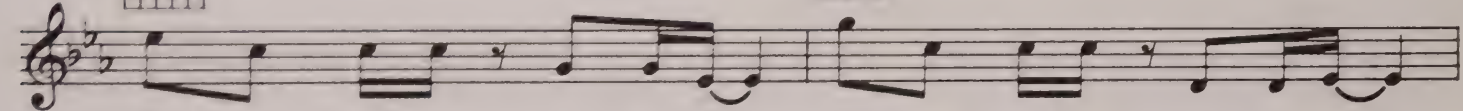





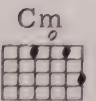



hold your head up. Keep your head up, mov-in' on. —



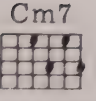
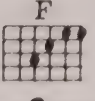



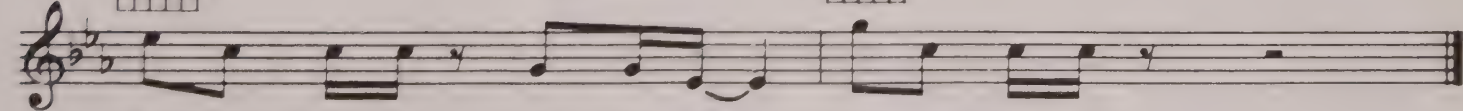
Hold your head up, mov-in' on — Keep your head up, mov-in' on. —






Hold your head up, mov-in' on. — Keep your head up, mov-in' on. —



Hold your head up, mov-in' on, — Keep your head up.

SLAVE TO LOVE

WORDS & MUSIC BY BRYAN FERRY

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Moderato



mp Tell her I'll — be wait — ing in the us-
You're run - ning with — me, don't touch —
The storm — is break - ing, or so —



— ual place, With the tired — and wea - ry,
— the ground, We're the rest — less heart - ed,
— it seems, We're too young — to rea - son,



And there's no es - cape. — To need —
Not the chained and bound. — The
Too grown up to dream. — Now



— a wo - man you've got — to know —
sky is burn - ing a sea — of flame, —
spring is turn - ing your face — to mine. —



how the strong — get weak, — And the rich —
though your world — is chang - ing, I will be —
I can hear — your laugh - ter, I can see —

CHORUS

(♯ only)

Slave__ To Love, _____ (La la_____ la la_____

— get poor.
— the same. }—
— your smile.

D B

la la_____ la la)_____

Slave To Love._____ No I can't—

D/A

1. 2.

— es-cape._____ I'm a Slave_____ — To Love.)—
Slave— To Love

D

(both times)

(La la_____ la la_____ la la—

D G

— la la, No I can't_____ es - cape,—

Slave To Love._____

D/A

F#m

I'm a Slave_____ To Love.)—

A

1.2.3.4.5. 6. D. C. repeat chorus to fade.

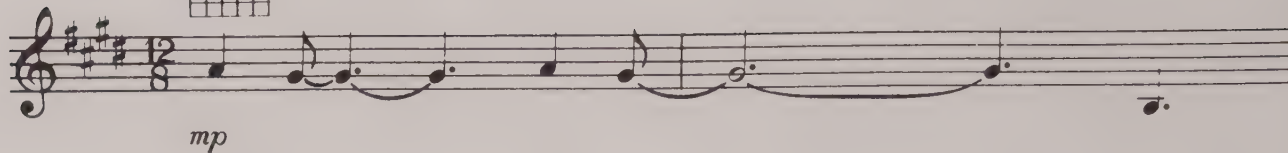
3

ALBATROSS

COMPOSED BY PETER A. GREEN

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♩ = 66 Emaj7



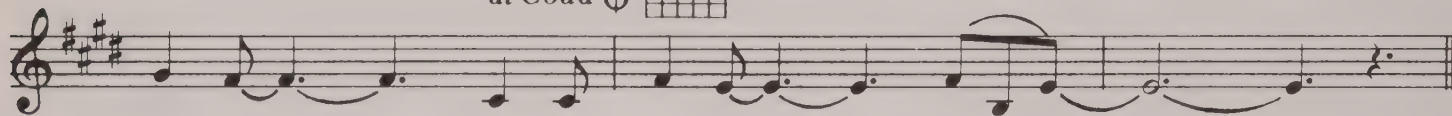
F#m



E



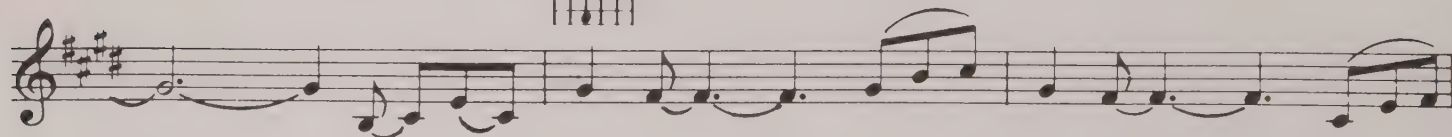
al Coda ⊕



Emaj7



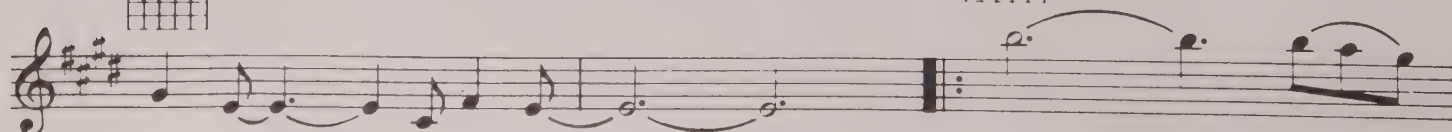
F#m



E



E



F#m

E

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of a half note G#4, followed by a quarter note A#4, and then a half note B4. A repeat sign (double bar line with two dots) appears after the first measure. The melody continues with a quarter note G#4, a half note F#4, and a half note E4. The system ends with a double bar line.

A diagram of an F#m (F# minor) chord on a guitar fretboard. The chord is formed by pressing the 2nd fret of the 1st string (F#), the 3rd fret of the 2nd string (A), and the 4th fret of the 3rd string (C#). The 4th, 5th, and 6th strings are not played.

[illegible]

*D. C. al
Coda*

CODA

E

F#m



E

F#m

Emaj7

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff in treble clef. The key signature consists of three sharps (F#, C#, G#), indicating the key of D major. The melody begins with a quarter note D4, followed by a half note E4, and then a quarter note F#4. This is followed by a half note G#4, then a quarter note A4. The next measure contains a quarter note B4, a quarter note A4, and a quarter note G#4. The melody continues with a quarter note F#4, a half note E4, and a quarter note D4. The system concludes with a quarter note C#4, a half note B4, and a quarter note A4. Above the staff, there are three small rectangular boxes, each containing a single note: D4, E4, and F#4. The tempo marking 'poco rit.' is written below the staff at the end of the system.

poco rit.

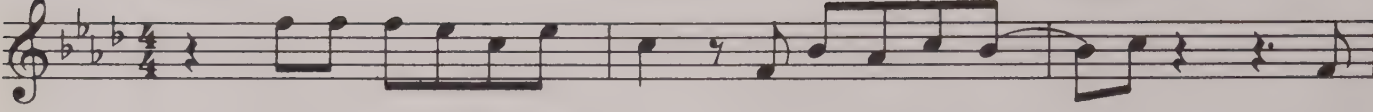
IN TOO DEEP

WORDS & MUSIC BY TONY BANKS, PHIL COLLINS & MIKE RUTHERFORD

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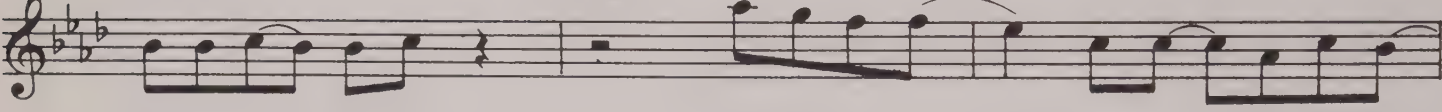






All that time I was search - ing with no - where to run — to it
 Oh I know you're going but I can't be - lieve — it's the

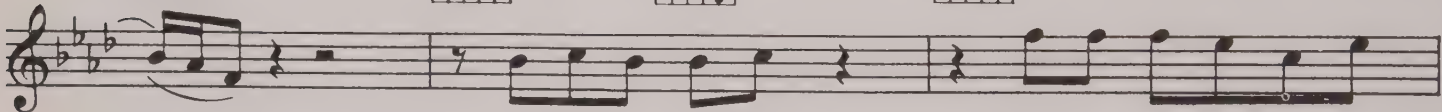


start - ed me — think - ing wondering what I — could make — of my life —
 way that you're leav - ing it's like we never knew each oth - er at all —



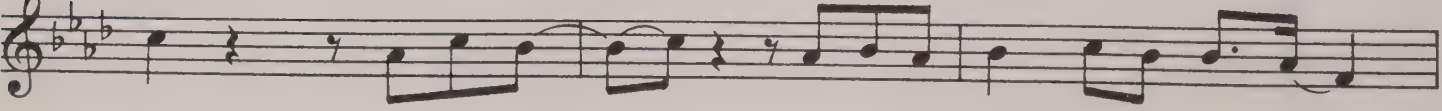


— and who'd be wait - ing ask - ing all kinds of quest -
 — it may be my fault I gave you too ma - ny rea -

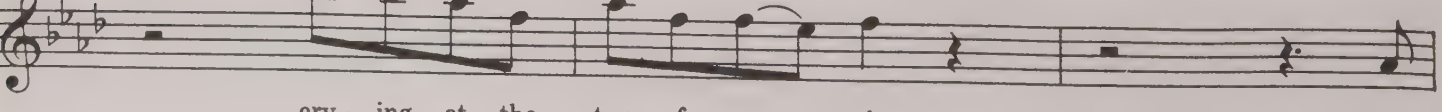






ions to my - self — but ne - ver find - ing the ans - wers —
 sons be - ing a - lone — when I did - n't want to —



cry - ing at the top of my — voice and
 I thought you'd al - ways be there I

Bbm7 Eb Bbm7 Cm7

no - one list - ening
almost be - lieved you

all this time
all this time
it seems I've spent too long

I still re -
I still re -
on - ly

Dbmaj7 Eb Bbm7

mem-ber eve - ry - thing you said
mem-ber eve - ry - thing you said
thinking a - bout my - self

oh oh
oh oh
oh oh

there's so much -
there's so much -
and now I want to spend -

Cm7 Db Eb

— you pro - mised
— you pro - mised
— my life just

how could I ev - er for - get.
how could I ev - er for - get.
car - ing 'bout some-bo-dy else.

Lis - ten

Ab Chorus Db Cm7

you know I love you but I just can't take this

Ab Db Cm7 Ab

you know I love you but I'm play - ing for keeps
al-though I need you I'm

Db Cm7 Ab Db Cm7

not gon - na make this you know I want to but I'm in too deep.

Bbm7 Eb 1 Bbm7

So lis - ten lis - ten to me

Eb Bbm7 Eb

oh you must be - lieve me I can feel your eyes go through

Bbm7 Eb 2 Bbm7

me but I don't know why me I can

Eb F Bb

feel your eyes go through me. (Instrumental)

Eb Ab F Bb

Eb Ab F

Eb Ab Fm7/C Cm7

D.S. and Repeat Chorus to fade

ABACAB

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Moderately bright

Look up on the wall, ————
If you're wrap - pin' ————
It's an il - lu - sion. ————

there on the floor, ————
up the world ————
It's a game, ————

un - der the pil -
'cause you've tak -
or re flec -

- low, ————
- en ————
- tion ————

be - hind — the door. ————
some - one else - 's girl, ————
of some-one else - 's name. —

There's a crack in the mir - ror.
when they turn on the pil - low,
When you wake in the morn - in',

Some-where there's a hole in a win - dow - pane.
ev - en when they ans - wer the tel - e - phone,
wake and find you're cov - ered with cel - lo - phane,

To Coda ◆

Do you think I'm to blame? ————
don't you think that by now... ————
well, there's a hole in there some - ————

Tell ————
Tell ————

me, do you think I'm to blame? — } (When we do it) you're nev -
 me, don't you think that by now... — }

- er there. (When you show it) you stop — and stare. —

(Ab - a - cab) he's in an - y - where. (Ab - a - cab)

(Ab - a - cab) does-n't real - ly care. —

Do you want it? You got it.

Now you know. Do you want it? You got it. Now you know. —

D.C. al Coda

♯ CODA

C





where. Yeah, there's a hole in there some - where. Ba -

Bb/C



C



- by, there's a hole in there some - where. _____

F/G



G



Now, there's a hole in there some - where.

F/G



G



(When we do it) you're nev - er there.

F/G



G



(When you show it) you stop _____ and stare. _____

F/G



G



(Ab - a - cab) he's in an - y - where. (Ab - a - cab)

Cm7



Fm7/C



Repeat and Fade

LAND OF CONFUSION

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♩ = 120



Db

Eb

Gb

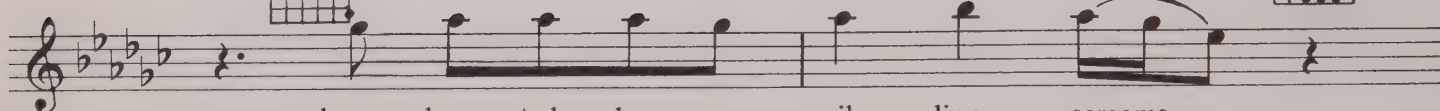


I must - 've dreamed a thou - sand dreams____
Now did you read the news to - day____
Oh su - per - man where are you now____
I won't be com - ing home to night____

Ab



Cb



been hun - ted by a mil - lion screams____
they say that dan - ger's gone a - way____
well eve - ry - thing's gone wrong some how____
my gen - era - tion - will put it right____

Db



Ebm



but I can hear the march - ing feet they're mov - ing
but I can see the fire's still alight burn - ing
the men of steal the men of power are los - ing com -
we're not just mak - ing pro - mi - ses that we know

1.

Db

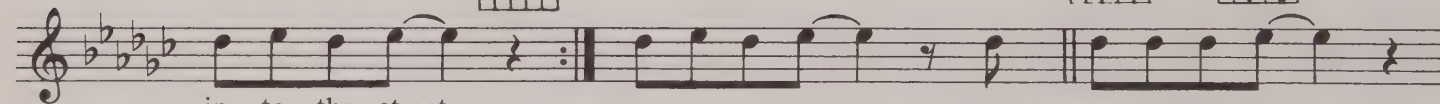


2. 3. 4.

Db



Ebm



in - to the street.____

in to the night____ there's too ma - ny men____
trol by the hour____ this is the time____
we'll ne - ver keep____ as 1st time

Ebm7



Ab



Db



Ebm



too ma - ny peo - ple mak - ing too ma - ny pro - blems
this is the place so we look for the fu - ture

Ebm7 Db Db Ebm

but and not much love to go — round —
there's not much love to go — round —

Ebm7 Ab Db Ebm7

can't you see — this is a land of con - fu - sion.
tell me why — this is a land of con - fu - sion.

Ebm7 Db Ebm7 Cb Db Bbm

(1. 2. & 3.) This is — the world we live in
For.

Ebm Cb Db Bbm Ebm Cb

and these are — the hands we're gi - ven use them — and
stand up and

Db Bbm Ebm Cb To Coda I Db Bbm

let's start try - ing to make it — a place worth liv - ing
let's start show - ing just where — our lives are go - ing

Ab Abm 1. Db

in.
to.

To Coda II

2. Cm F/C

Abmaj/C Eb Gm/D

Cm F Cm

I re - mem - ber — long a - go —

F/C

oo when the sun was shin - ing — yes and the

Abmaj7/C

stars were bright — all through — the night — and the

Eb Gm/D Cm F Ab

sound of — your laugh - ter as I held you tight —

Cb

so long — a - go.

Cb Db Cb Db Cb Db

Cb Db Db Ebm Db

D.S. al Coda I

D.S.S. al Coda II

⊕ CODA I

Db Bbm

place worth fight - ing.

⊕ CODA II

Abm Db Ebm

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Dm

0



			○
		○	○
	●		
●			

C
0 0

G

000

●			
●			●

Bb

F

C

F

Bb

F

C

F

137

Bb **To Coda** **Bb/C** **C**

and now it seems I'm fall - ing fall - ing for her.
 and now it seems I'm fall - ing fall - ing for her.
 and now it seems I'm

Fsus4 **F** **Bb/F** **C/F**

She seems to have an in - vis - i - ble touch yeah,

Fsus4 **F** **Bb/D** **Bb/C** **C**

she reach - es in _____ and grabs right hold of your heart.

Fsus4 **Bb/F** **C/F**

She seems to have an in - vi - si - ble touch yeah,

Fsus4 **F** **Bb/D** **Bb/C** **C**

it takes con - trol _____ and slow - ly tears _____ you a - part.

Eb11



Fsus4



F



Bb/F



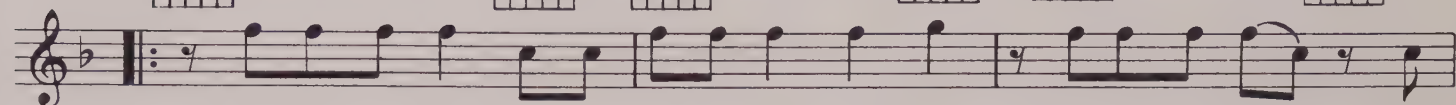
C/F



Fsus4



F



She seems to have an in - vi - si - ble touch yeah,
She seems to have an in - vi - si - ble touch yeah,

she reach - es in ____ and
it takes con - trol ____ and

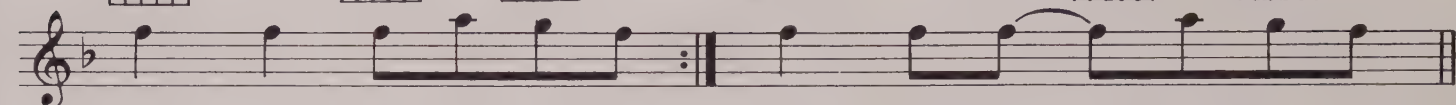
1.



2.



D.C. al Coda

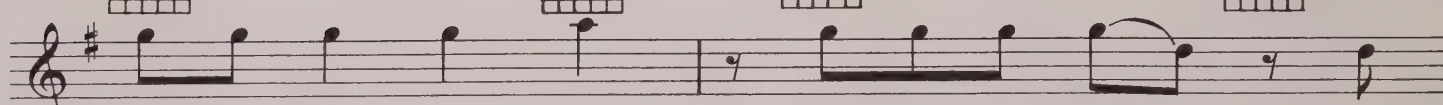


grabs right hold of your heart. slow - ly tears ____ you a - part.

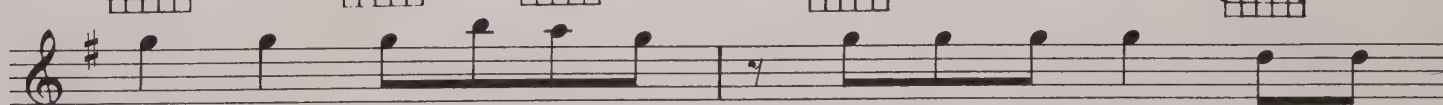
CODA



fall - ing fall - ing for her. She seems to have an in -



vi - si - ble touch yeah, she reach - es in ____ and



grabs right hold of your heart. She seems to have an in -

Repeat to Fade



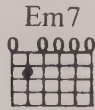
vi - si - ble touch yeah, it takes con - trol ____ and slow - ly tears ____ you a - part.

MAMA

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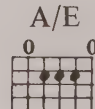
Moderately



I can't see you, ma - ma, but
I can't keep you, ma - ma, but I



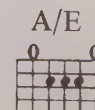
I can hard - ly wait, ooh, to
know you're al - ways there. You



touch and to feel you, ma - ma. Oh, I
lis - ten; you teach me, ma - ma, and I



just can't keep a - way. In the
know in - side you care. So



heat and the steam of the ci - ty, oh, it's got me
get down, down here be - side me. Oh,

D/E




run - ning _____ and I just can't break. _____ So
 you _____ ain't go - ing no - where. _____ No,

Cmaj7/E




say you'll help me, ma - ma, _____ 'cause it's
 I won't hurt you, ma - ma, _____ but it's

Am6/E



E

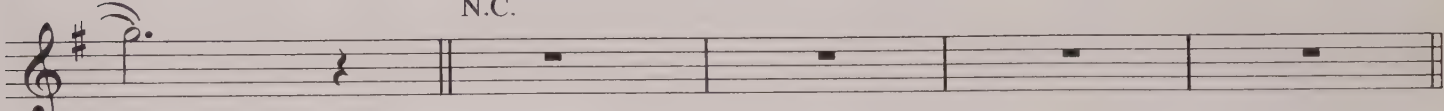



1.

get - tin' so hard, _____ oh. _____ Now,
 get - tin' so hard, _____ oh. _____

2.

N.C.



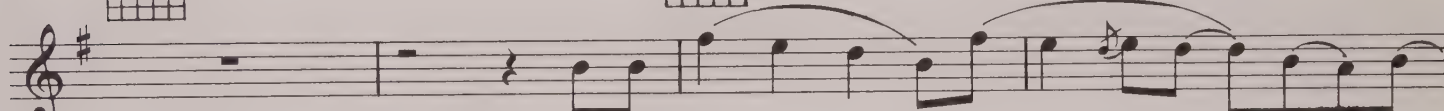
A/E



Em7



D/E

Can't you see _____ me _____ here, _____ ma -

C



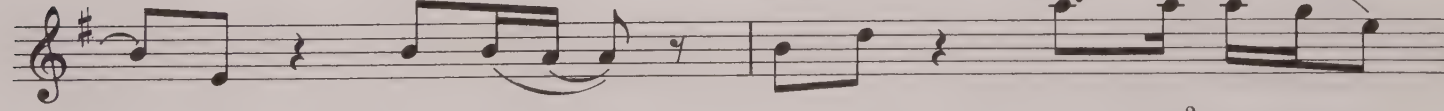
C6



G/D



D

- ma, ma - ma, _____ ma - ma, ma - ma? _____

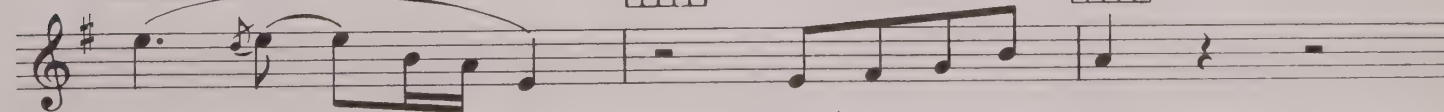
A/E



Em7



D/E

Please. _____ Can't you feel my heart?

Em Em7

Oh can't you feel my heart? Can't you feel my

Am/E D/E Cmaj7 C6

heart?__ Oh. _____ Now lis-ten to me, _____ ma - ma, ma - ma,

G/D D Em D/E

ma - ma. _____ You're tak - ing a - way _____ my last chance. _____ Don't

Cmaj7 C6 N.C.

take it a - way. _____ Can't you feel my heart? It's

Em A/E

hot too _____ hot for me _____ ma - ma, but I _____
I can't _____ see you, _____ ma - ma, but I know _____

D/E

_____ can _____ hard - ly _____ wait. _____ My
_____ you're _____ al - ways _____ there. _____ You

Em7 A/E

eyes, they're burn - ing, _____ ma - ma, and I can
taunt, you tease me, _____ ma - ma, but I nev -

D/E

feel my bo - dy shake. Don't
er can keep a - way. It's the

Em7 A/E

stop, don't stop me — ma - ma. Oh, oh, make the
heat and the steam of the ci - ty. Oh, oh, got me

D/E

pain run-ning, — make it go a - way. No, —
and I just can't — break So —

Cmaj7/E

I won't hurt you, ma - ma, but it's
stay don't leave me, ma - ma, 'cause it's

Am6/E E

get - ting so — hard, — oh. —
get - ting so — hard, — oh. —

Repeat (vocal ad lib.) and Fade

1. 2.

Now, —

A/E D/E

THAT'S ALL

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Moderately

Just as I thought — it was go - ing al - right, I find out I'm wrong —

— when I thought I was right. S'al-ways the same; — it's just a shame, that's all. —

— I could say "day" — and you'd say "night"; tell me it's black —

— when I know that it's white. S'al-ways the same; — it's just a shame and that's all.

— I could leave but I — won't go, though — my
leave but I — won't go. It - 'd be

heart might tell me so. — I can't feel a thing — from my head down to my
eas - i - er, I know. — I can't feel a thing — from my head down to my

Chord diagrams for guitar:

- Em: 0 2 2 0 0 0
- Bm/E: 2 2 3 3 3 2
- Am7: 0 2 2 0 0 0
- D: 0 2 3 2 1 0
- C6: 0 0 2 3 3 3
- D6: 0 2 3 2 1 0
- G: 0 0 0 3 2 0

Am D Em Bm/E

toes, toes, So But why does it al - ways seem to be me look-ing at you, -

Em Bm/E Em C⁶ D⁶ To Coda

— you — look-ing at me. S'al-ways the same; — it's just a shame, that's all. —

Em Em Bm/E

— Turn-ing me on, — turn-ing me off, mak-ing me feel —

Em Bm/E Em C⁶ D⁶

— like I want too much. Liv-ing with you's — just - a put-ting me through it all — of the time..

Em Am⁷ D

— Run-ning a - round, — stay-ing out all night, tak-ing it all —

Am⁷ D Am⁷ D

— 'stead of tak-ing one bite. Liv-ing with you's — just a put-ting me through it all — of the time.

Em D.%. al Coda

I could

⊕ CODA

N.C.

Truth is, — I love you —

more than — I want - ed — to. There's — no point in try - ing

Em N.C.
to pre - tend. — There's been no - one — who makes me feel like — you do. —

Em
— Say — we'll be to - geth - er till the end. — Just as I thought —

Em Bm/E Em Bm/E
— it was go - ing al - right, I find out I'm wrong when I thought I was right. S'al - ways the same;

Em C⁹ D⁹ Em
— it's just a shame, that's all. — I could say "day"

Am7 D Am7 D
— and you'd say "night"; tell me it's black — when I know that it's white. S'al - ways the same;

Am7 D Em
— it's just a shame, that's all. — that's all. —

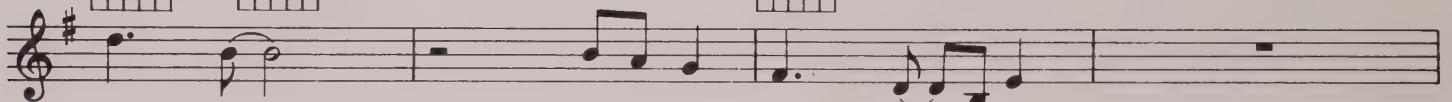
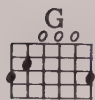
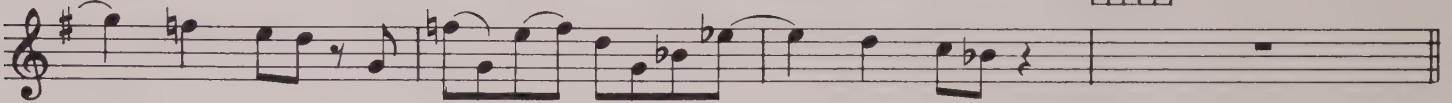
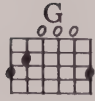
D.%.%. (instrumental) and Fade

WE CLOSE OUR EYES

WORDS & MUSIC BY PETER COX & RICHARD DRUMMIE

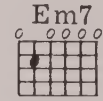
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Moderato



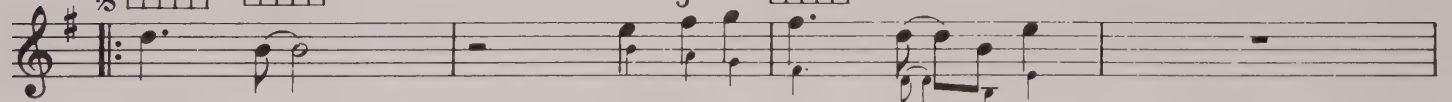
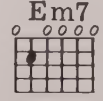
In - side__

ev - 'ry-one hides one__ de-sire



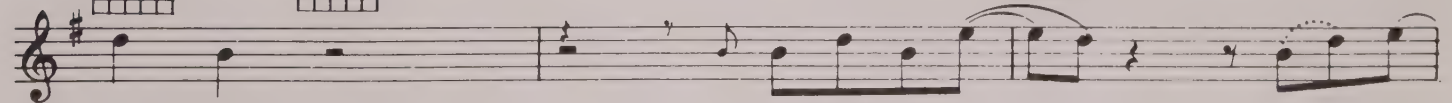
out - side, __

no one would know. __



Dan - ger, __
No show, __
Her - oes, __

close to the edge of__ the knife
Wednes-day girl waits with the wine.
ne - ver give in to__ the night.



saf - er
she knows
he knows

not to let go. ____
just what to say ____
how far he can run ____

and while we ____
while ____ no ____
and as he ____

G Am7 G

— miss chanc - es,
— one lis - tens, } you — can al - most hear — time slip - ping a - way.
— sur - ren - ders,

F G C° Bm7 Em

To Coda ♦

We close our eyes, — we nev - er lose — a game,

G C° Bm7 Em G C°

i - mag - in - a - tion nev - er lets us take the blame, — we close our eyes — to

Bm7 Em G C° 1 F

see the fin - al frame, { we close our eyes but time's slip - ping a - way. —
we close our eyes and we can

G Bb

G Bb F

2 G F C11

talk to stran - gers, we are burn - ing with the spark —

F G F

and we can walk on — wat - er, we are tig -

C11 F

ers in — the dark, — we are burn - ing. —

G Bb

G Bb F

D.S. al Coda

Ⓢ CODA G C₉ Bm7 Em

We close our eyes — we nev - er lose — a game.

G C₉ Bm7 Em G C₉

I - mag - i - na - tion nev - er lets us take the blame. — We close our eyes — to

Bm7 Em G C₉ F

see the fin - al frame, we close our eyes. —

Repeat to Fade

CALL ME

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Face — to — face, — my re - flect - ion in — your eyes. —

I was scared — to say — too

much. — Per - fect strang -
Mes - mer - ised -
Watch — this space —

ers — in per - fect worlds a - part, —
I — go back to where we met, —
there's — a mes - sage here for you, —

Al - most close — e - nough — to touch. —
A re - con - struc - tion of — the crime. —
no need to read — be - tween — the lines. —

Star - ing at my shoes, — feel - ing
I can't track you down, — no - where
I am in — side out, — there can

so con - fused. — Shot down with - out — a gun —
to be found — now my one shot at — suc - cess —
be no doubt — I want you and no - one else —

Em



12

vic - tim of a hit — and run, — won't you — }
 is the pow - er of — the press, — will you — }
 please id - en - ti - fy — your - self —

Cmaj7



CHORUS

call me call me, —

D/E



no time to hes - i - tate. — We

Cmaj7



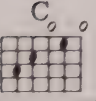
must com - mun - ic - ate; — call me,

Am7 G




call me, — won't you — call this

C₉ D




num - ber now. —

3

D.S. Repeat chorus to fade

THE HEART OF ROCK AND ROLL

WORDS & MUSIC BY JOHNNY COLLA & HUEY LEWIS

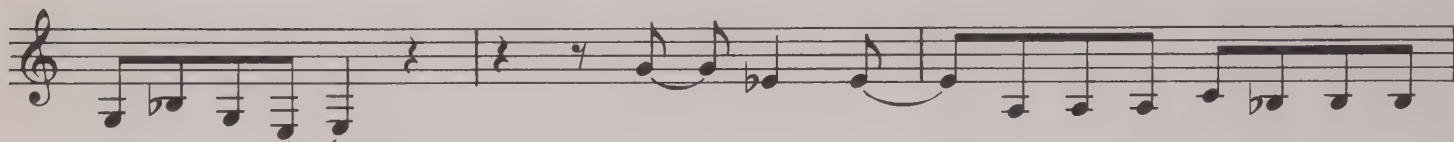
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Brisk $\text{♩} = 140$

C7



New York. New York is eve - ry-thing they say, and no place that
L. A. Hol ly - wood and the Sun - set Strip is some-thing ev -

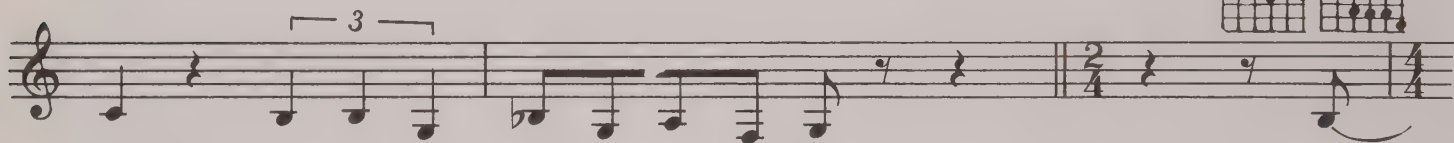


I'd ra - ther be. —
ry one should see. —

Where — else can — you do a half a mil - lion
Ne - on lights — and the pret - ty, pret - ty

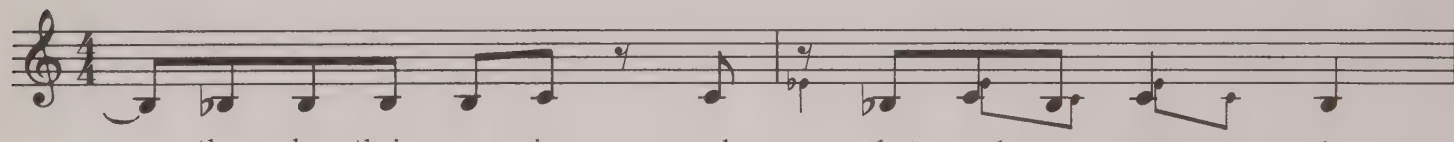
B7

Bb7



things and all at a quar - ter to three? —
girls all dressed so scan - ti - ly. —

When —
When —



— they play their mu - sic, ooh that mod - ern mu - sic,
— they play their mu - sic, that hard rock mu - sic,

F7



they like it with a lot of style.
they like it with a lot of flash.

But it's still — that same — old back —
But it's still — that same — old back —

Bb4

F7

C7



6th Fret



N.C.



— beat rhy - thm that real - ly drives 'em wild. —
— beat rhy - thm that real - ly kicks 'em in the...

They say the

Bb F

heart of rock and roll is still beat - ing and from what —

Bb F Eb5 6th Fret

— I've seen — I be - lieve — 'em. Now the old — boy may be bare - ly breath-

D5 5th Fret G⁷₄ 3rd Fret To Coda ♠ C5 2nd Fret

in', but the heart — of rock and roll, — heart — of rock and roll is still beat-

1. N.C.

- ing.

2. N.C.

- ing.

F Johnny! Bb Eb/Bb Bb

^ ^

F Bb Eb/Bb Bb Bb Eb/Bb Bb

^ ^ ^ ^

F Bb Eb/Bb Bb Eb/Bb Bb

^ ^ ^ ^

F Bb Eb/Bb Bb D G

^ ^ ^ ^

C7

3

D. C., San An - tone, and the lib - er - ty town, — Bos - ton and

Bat - on Rouge, — Tul - sa Aus - tin, O - kla - ho - ma

B7 Bb7

Ci - ty. Se - at - tle, San Fran - cis - co, too. — Eve -

- ry-where there's mu - sic real — live mu - sic, bands with a mil - lion — styles, —

F7

— But it's still — that same — old — rock and roll mu - sic that

Bb4 6th Fret F7 C7

real - ly drives 'em wild. Dit dit dit dit! They say the

D.S. al Coda %

CODA

C7

- in'. Yeah in Cleveland. . .



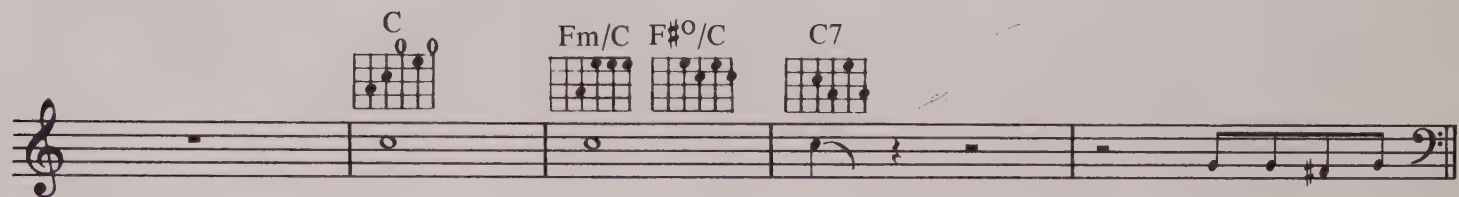
Detroit!

Unh

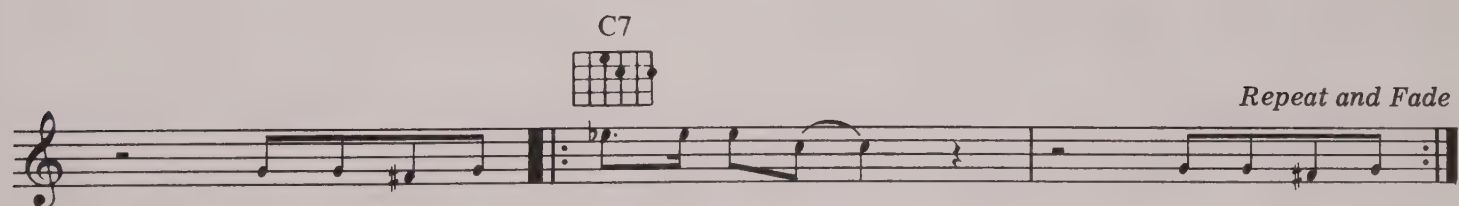
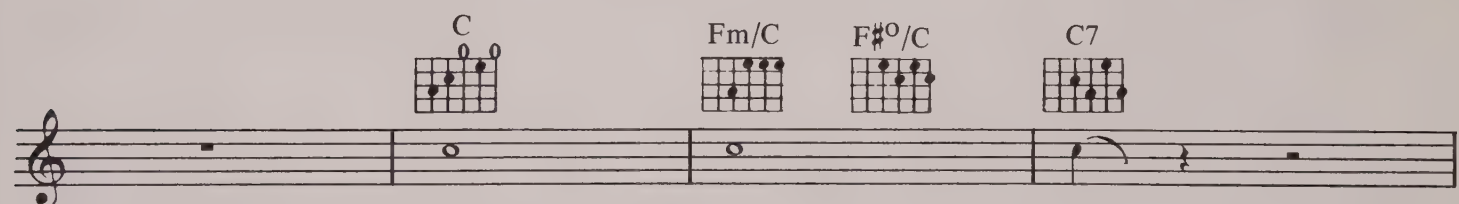
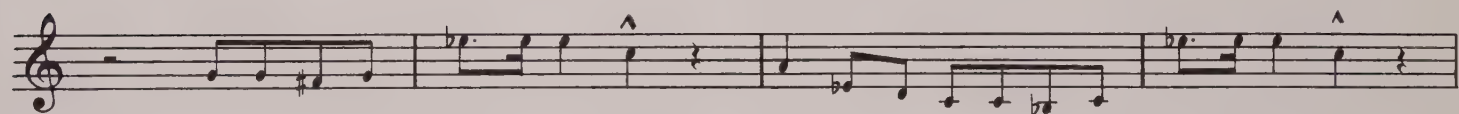
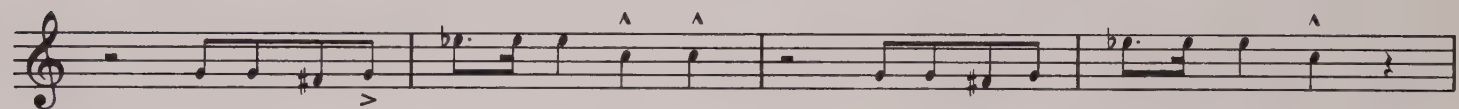
Heart of



rock and roll!



*Play 11 times
for harp solo*



Repeat and Fade

IF THIS IS IT

WORDS & MUSIC BY JOHNNY COLLA AND HUEY LEWIS

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Moderate shuffle (♩ = $\frac{3}{4}$ ♩ = 100)

G Em7 G Em7 G Em7

I've been phon-in' night and morn-in', I heard you say, "Tell him
You've been think-in' and I've been drink-in', we both know that it's

F Em D C/D G Em7 G Em7

I'm not home." Now you're con-fess - in', but I'm still guess - in',
just not right. Now you're pre-tend - in', that it's not end - in',

G Em7 F Em7 D C/D Am7 G/B

I've been your fool — for so, so long. — Girl, — don't — lie
you'll say an - y-thing to a - void a fight. — Girl, — don't — lie and

C D D/E E7 Am7 G/B

just to save my feel - ings. Girl, — don't — cry and
tell me that you need me. Girl, — don't — cry and

C D D/E E7 Am7 G/B

tell me noth - in's wrong. — Girl — don't — try to
tell me noth - in's wrong. — I'll — be all right

C D D/E E7 Am7 G/B

make up pho - ney rea - sons; I'd — rath - er leave than
one way or an - oth - er; so — let me go or

C C/D G

nev - er be - lieve. } If this is it, please
make me wan - na stay. }

Bm7 Dm7 E7 Am7 G/B C C/D

let me know. — If this ain't love, you bet-ter let me go. If this is

G Bm7 Dm7 E7

it, I want to know. — If this ain't love, ba - by,

Am7 G/B C C/D Ebmaj7 F/Eb Ebmaj7 F/Eb G/D C/D

just say so. —

G/D C/D Ebmaj7 F/Eb Ebmaj7 F/Eb G Em7

Am7 G/B C C/D G Bm7

If this is it, please let me know. — If

Dm7 E7 Am7 G/B C C/D G

this ain't love, you bet-ter let me go. If this is it, I want to
Repeat and Fade

Bm7 Dm7 E7 Am7 G/B C C/D

know. — If this ain't love ba - by, just say so. If this is it,

THE POWER OF LOVE

WORDS & MUSIC BY JOHNNY COLLA, CHRIS HAYES & HUEY LEWIS

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F Cm7 Bb Cm7

The pow - er of love — is a cu - ri - ous thing,

Bb Cm7

make a one man weep, make an - oth - er man — sing. —

Bb Cm7

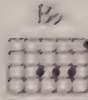
Change a hawk to a lit - tle white — dove —

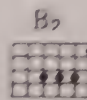
Bb Cm7

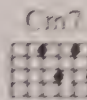
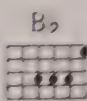
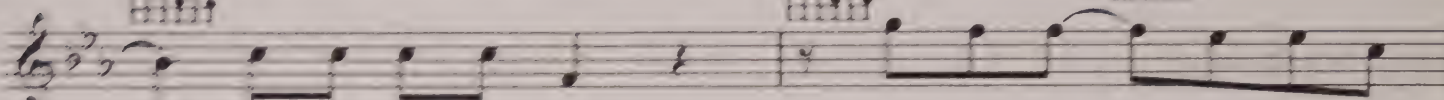
more — than a feel - ing that's the pow - er of love.

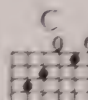
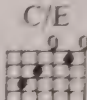
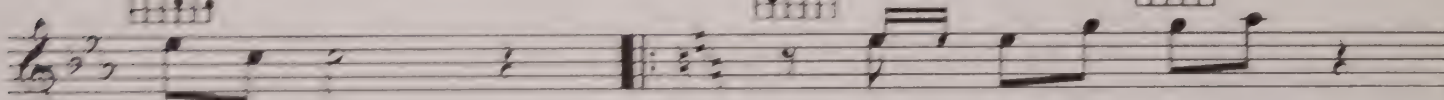
F Gm7 Cm7 Bb

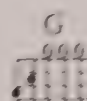
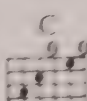
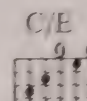
Tough - er than dia - monds,

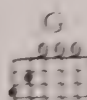
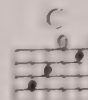
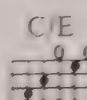
  
bricks like cream; — Stong - er and hard-er — than a

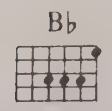
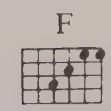
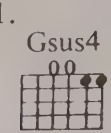
  
bad girl's dream — make a bad one — good — um —

   
— make a wrong one right, power of love — that keeps you

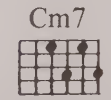
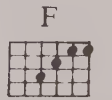
 **CHORUS**   
home at night. You don't need mon - ey,
And it don't take mon - ey,

    
don't take fame; don't — need no cre - dit card — to
don't take fame; don't — need no cre - dit card — to

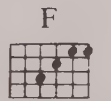
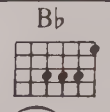
    
ride this train. It's strong — and it's sud - den and it's
ride this train. It's strong — and it's sud - den it can be

1.     

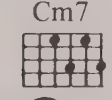
cruel some - times, — but it might just save save your life.
 cruel some - times, — but it might just save save your

 Tacet  

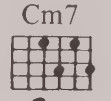
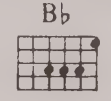
That's the pow - er of love, that's the pow - er of love..

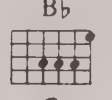
— First time you feel — it, it might

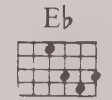
— make you sad. — Next time you feel it, it might —

— make you mad. — But you'll be glad ba - by — when you've found —

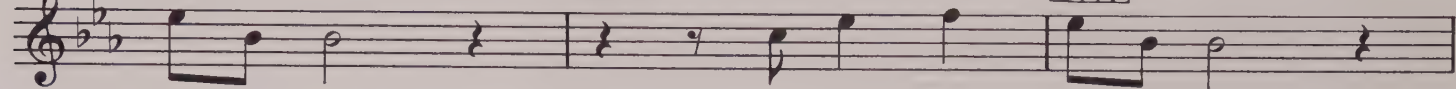
 

that's the pow - er — makes the world go 'round.

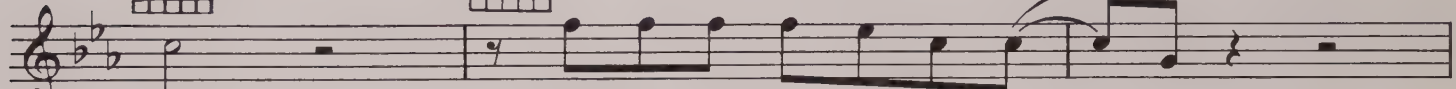
2.   

life. They say that all in love — is

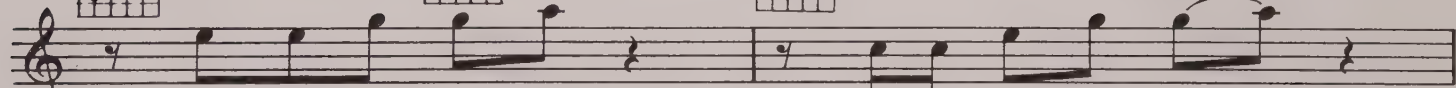
Cm7  
 fair _____ yeah, but you don't care. _____ But you know

Eb/G  
 what to do when it gets hold of you

Ab  
 and with a lit - tle help _____ from a - bove _____ you feel the power of

Cm7  
 love. you feel the pow - er of love. _____

F  
 Can you feel it? Hm mm. _____

CHORUS
 C  
 It don't take mon - ey and it don't take fame; _____

C  
 don't need no cre dit card _____ to ride this train. _____

C C/E F G

Tough - er than dia - monds and strong - er than steel, —

C C/E F G C C/E

you won't feel noth - in' till you feel — you feel the pow - er,

F G11 C C/E

just feel the pow - er of love. — That's the pow - er,

F G11 C F G

that's the power_ of love. — You feel the pow-er of love, —

C F G

you feel the pow - er of love, —

C F G C C/E

feel the pow - er of love. —

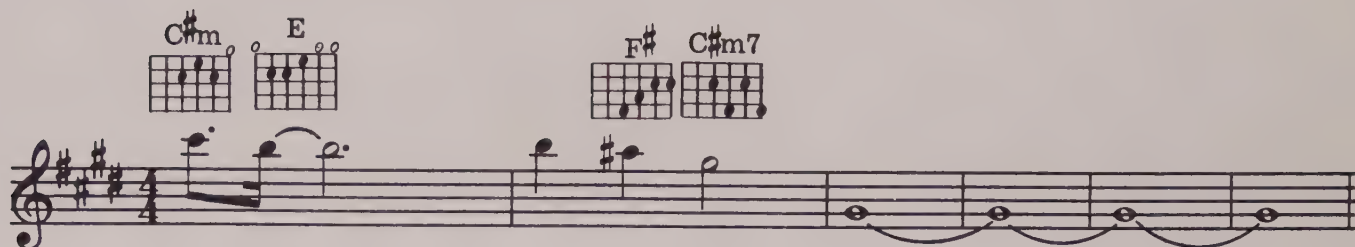
F G11 C C/E F G11

Repeat to Fade

THRILLER

WORDS & MUSIC BY ROD TEMPERTON

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(Instrumental)



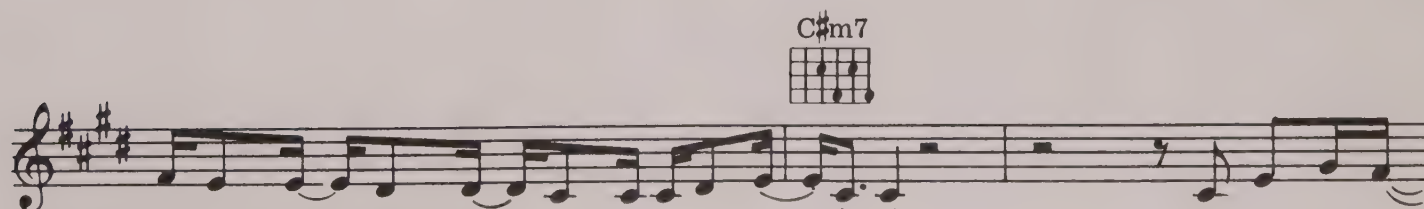
It's close to mid - night, — and some - thin' e - vil's lurk - in' in the dark -
You hear the door — slam — and re - al - ize there's no - where left to run.
They're out to get — you. — There's de - mons clos - in' in on ev - 'ry side.



Un - der the moon — light — you
You feel the cold — hand, — and
They will pos - sess — you — un -



see a sight that al - most stops your heart. — You try to scream, — but
won - der if you'll ev - er see the sun. — You close your eyes, — and
less you change that num - ber on your dial. — Now is the time — for



ter - ror takes — the sound — be - fore — you make — it. — You start to freeze.
hope that this — is just — i - mag - i - na - tion. — But all the while —
you and I — to cud - dle close — to - geth - er. — All thru the night —

F#7 **C#m7** **Amaj7**

as hor-ror looks you right be-tween the eyes.— You're par-a-lyzed.—
 you hear the crea-ture creep-in' up be-hind.— You're out of time—
 I'll save you from the ter-ror on the screen.— I'll make you see —

G#m7 **C#m** **E** **C#m7**

'Cause this is thrill - er, — thrill - er night, and
 'Cause this is thrill - er, — thrill - er night. There
 that this is thrill - er, — thrill - er night, 'cause

F#7 **F#m7**

no one's gon-na save you from the beast — a-bout to strike.— You know, it's
 ain't no sec-ond chance — a-gainst the thing — with for-ty eyes.— You know, it's
 I could thrill you more — than an-y ghost — would dare to try.— Girl, this is

C#m **E** **C#m7** **F#7** **To Coda**

thrill - er, — thrill - er night. You're fight-ing for your life — in - side a
 thrill - er, — thrill - er night. you're fight-ing for your life — in - side a
 thrill - er, — thrill - er night, so let me hold you tight — and share a

1 A7 **F#7** **A/B** **C#m7**

kill - er thrill - er to - night. (Instrumental)

2 A7 **F#7** **A/B** **C#m7** **F#7**

kill - er thrill - er to - night. Night crea - tures call and — the

Amaj7 B

dead start — to walk in — their mas - quer - ade. There's —

C#m7 E/B A#m7-5

They're o - pen

no — es - cap - in' — the jaws of — the a - lien — this time.

Amaj7 G#sus4 G#7 D.S. al Coda

wide.

CODA This is — the end of your life. —

A7 F#7 A/B C#m

kill - er thrill - er. (Instrumental)

C#m A/C# B/C# F#/C#

Repeat ad lib for rap

RAP: Darkness falls across the land.
 The midnight hour is close at hand
 Creatures crawl in search of blood
 To terrorize y'awl's neighborhood.
 And whosoever shall be found
 Without the soul for getting down
 Must stand and face the hounds of hell
 And rot inside a corpse's shell.

The foulest stench is in the air,
 The funk of forty thousand years,
 And grizzly ghouls from every tomb
 Are closing in to seal your doom.
 And though you fight to stay alive,
 Your body starts to shiver,
 For no mere mortal can resist
 The evil of a thriller.

TOO OLD TO ROCK AND ROLL (TOO YOUNG TO DIE)

WORDS & MUSIC BY IAN ANDERSON

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Moderato

VERSE

C F C G C Bb

1. The old _____ rock - er wore his
2. He once owned a Har - ley

hair too long, _____
Dav - id - son, _____

Am Dm G C F C

_____ wore his trou-ser cuffs too tight. _____
_____ and a Tri-umph Bon - ne - ville, _____

Un-fash-ion - a _____ ble
count-ed his friends _____ in

G C Bb Am Dm

to the end. _____
burnt out spark _____ plugs, _____

Drank his ale too light _____
and prays that he al - ways will. _____

G G C G

But he's the deaths _____ head belt _____ buck - le.
the last of the blue _____ blood

D G F Em Am

Yes - ter day's dreams _____ the trans - port caf' prophet of doom. _____
greas - er boys, _____ and all _____ his mates are do - ing time. _____

D G C G D G F

Ring-ing no change_ in his dou-ble sewn seams,_ in his
Mar-ried with three_ kids up by the ring_ road,

Em Am 1. D Eb F CHORUS Bb C C7

post_ war ba - by gloom._ Now he's Too_ Old,_ oh,
sold their souls_ straight down_ the line._

F Bb F Eb A

oh_ To Rock 'N Roll, oh, oh, { but he's and he } was Too_ Young To

Dm Eb F Bb C C7 F Bb F

Die._ { Yes he's He was } Too_ Old_ oh, oh, _ To Rock N' Roll, oh,

1. Eb Bb To Coda F G D 2. D

oh, { and he but he's was } Too_ Young_ To Die._

G C G D G F

And some of_ them_ own lit - tle_ sports_ cars,

Em Am D G C G

— and meet at the ten-nis club_ do's_ for,drinks on a Sun - day,

D G F Em Am

work on a Mon - day. They've thrown_ a - way_ their blue - suede

D Eb F Bb C C7 F Bb F

shoes. Now they're Too Old, oh, oh, To Rock 'N Roll, oh,

Eb A Dm Eb F Bb C C7

oh, and they're Too Young To Die. Yes they're Too Old, oh,

F Bb F Eb Bb

oh, To Rock N' Roll, oh, oh, and they're Too Young To

F G Cm Ab

Die.

Fm Ddim Eb Db F

3. D.S. (Chorus) al Coda

♯ CODA

Double time rock tempo

And he was

Die. Now you're—

a' nev - er too old, oh, oh, for rock n' roll.

oh, oh, if you're too young to die.

And through you're but he was

too young to die.

Fm Ddim Eb Dbmaj7 F

VERSE 3:

So the old rocker gets out his bike,
 to make a ton before he takes his leave
 upon the al by Scotch Corner just like it used to be.
 And as he flies, tears in his eyes,
 his wind-whipped words echo the final take,
 as he hits the trunk road doing around one-hundred twenty
 with no room left to brake. (Chorus)
 And he was Too Old To Rock N' Roll,
 and he was Too Young To Die.
 Yes he was Too Old To Rock N' Roll,
 but he was Too Young To Die.

AQUALUNG

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Moderately

Gm Db Eb

Sit - ting on a park bench, eye - ing lit - tle girls with

F Eb F Eb F Gb Db Eb Db Eb

bad in - tent,

E B D Gm Db

snot is run - ning down his nose,

Eb F Eb F Eb F Gb Db

greas - y fin - gers smear - ing shab - by clothes. _____

Eb Db Gb E B D Gm

Hey, A - qua - lung. Dry - ing in the cold sun,

Db Eb F Eb F

watch - ing as the fril - ly pant - ies run.

Eb F Gb Db Eb Db Gb E B D

Hey, A - qua - lung.

Gm Db Eb

Feel - ing like a dead duck, spit - ting out pie - ces of his

F Eb F Eb F Gb Db Eb Db Gb

bro - ken - luck. Oh, A - qua - lung.

To Coda ◆

E B D Gm F

Sun — streak - ing a cold, — an the

Cm C Cm

Feel - ing a lone, — the old man wan - d'ring lone - ly, sal - tak - ing time the

Gm F Gm

ar - my's up the road, va - tion a la on - ly way — he knows. mode and a cup of tea. Legs — hurt - ing A - qua - lung, my

F C

bad — friend, — as he bends to pick a dog - end. He You don't you start a - way a un ea - sy.

Cm Gm F

goes down to the bog and warms his feet.
poor old sod, you see it's on - ly me.

Faster Gm F

Do you still re - mem - ber De - cem - ber's fog-gy

Gm F

freeze when the ice that clings on - to your beard was scream - ing ag - o -

Gm F

ny? And you snatch your rat - tling last breaths with deep - sea - div - er

Gm Cm

sounds and the flow - ers bloom like mad - ness in the

F

spring.

D.C. al Coda

⊕ CODA

Gm Gm

Tacet Tacet

Gm Db Eb F

Oh, A - qua - lung.

MOVIN' OUT (ANTHONY'S SONG)

WORDS & MUSIC BY BILLY JOEL

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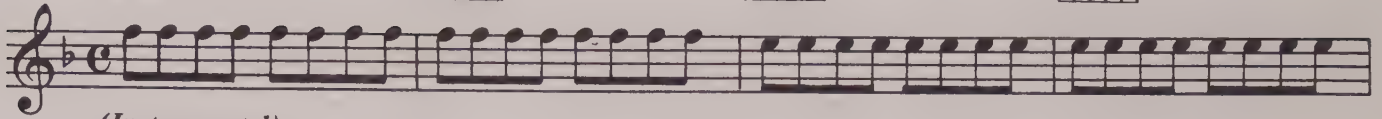
Moderato

Dm

Gm7

C₀

Fmaj7



(Instrumental)

Dm

Gm7

C₀

Fmaj7



Oo

Ah — Ha —

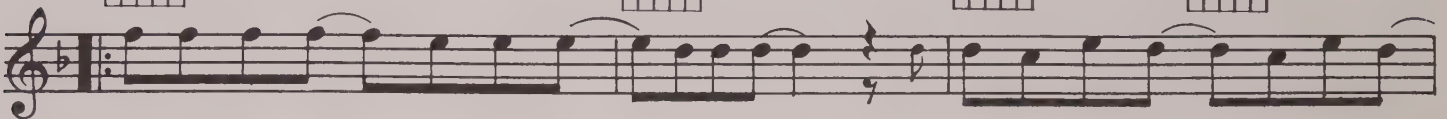
Mm — (Instrumental)

Dm

Gm

C₀

E+



An - tho - ny works — in the gro - cer - y store —
Ser - geant O' - Leary — is walk - in' — the beat —

Sav - in' his pen - nies for some -
At night he be - comes — a bar - ten -

F

Dm

Gm7



- day
- der

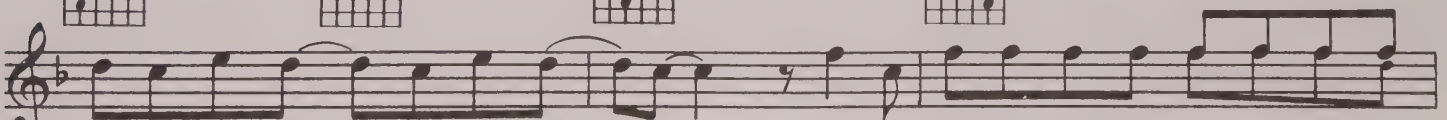
Ma - ma Le - o - ne left a note on the door — she said
He works at Mis - ter Cac - cia tor - es down on Sul - li - van Street — a -

C₀

E+

F

Dm



"Son - ny move out — to the coun - try" —
cross from the med - i - cal cen - ter —

Ah but work - ing too hard can give you a
And he's trad - in' in his Chev - y for a

G7

Gm7

C₀



heart at - tack ack ack ack ack You ought - a know — by now —
Cad - i - llac ack ack ack ack You ought - a know — by now —

Dm G7 C7

Who needs a house — out in Hack-en-sack? Is that all you get — for your mon-
if he can't drive — with a brok-en back At least he can pol - ish the fen -

F Bb C

- ey? And it seems such a waste of time — If
- ders

A7 Dm Bb Em7

that's what it's all a - bout — Ma - ma if that's mov-in' up then I'm —

A7 Dm Gm7

— mov - in' out. Mm — I'm mov - in' out -

C7 Fmaj7 Dm

— Mm — Oo Oo — Uh —

Gm7 C7 Fmaj7

huh Mm — Hm

Dm G7 Gm7

You should nev-er ar - gue with a cra - zy mi mi mi mi mi mind You ought - a know — by now —

C_o Dm G7

— You can pay Un - cle Sam — with the ov - er - time Is

C7 F B^b

that all you get — for your mon - ey — And if that's what you have in mind -

C A7 Dm

Then that's what you're all a - bout — Good

B^b Em7 A7 Dm

luck mov-in' up 'cause I'm — mov-in' out Mm -

Gm7 C7 Fmaj7

I'm mov - in' out — Mm — Oo

Dm Gm7 C7 Fmaj7

Oo — Uh — huh Mm — Hm

Fade on 3rd time

D G D G A G/A A G D 2nd time

out I'm mov-in'

IT'S STILL ROCK AND ROLL TO ME

WORDS & MUSIC BY BILLY JOEL

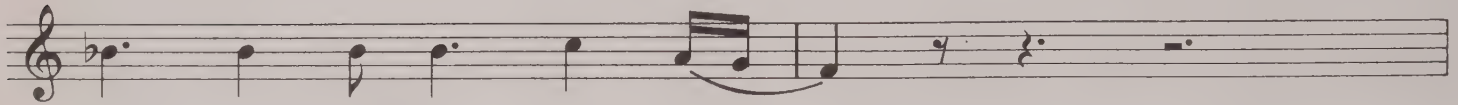
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Moderately fast

N.C.



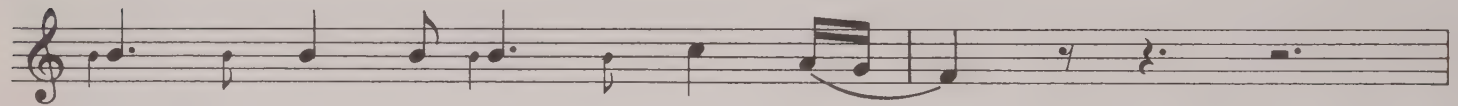
What's the mat - ter with the clothes I'm wear - ing? "Can't you
What's the mat - ter with the car I'm driv - ing? "Can't you



tell that your tie's too wide?" _____
tell that it's out of style?" _____



May - be I should buy some old tab col - lars? "Wel - come
Should I get a set of white wall tires? "Are you

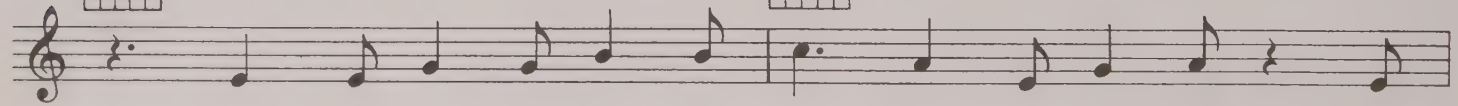


back to the age of jive. _____
gon - na cruise the mir - a - cle mile? _____

Em



Am



Where have you been hid - in' out late - ly, hon - ey? You
Now - a - days you can't be too sen - ti - men - tal. Your

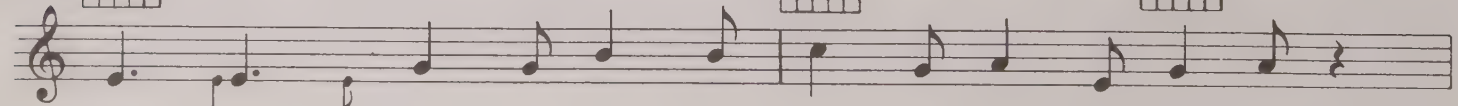
Em



D



G



can't dress trash - y till you spend a lot of mon - ey."
best bet's a true ba - by blue Con - ti - nen - tal."

C Em Bb F

Ev - 'ry - bo - dy's talk - in' 'bout the new sound. Fun - ny, but it's
Hot funk, cool punk e - ven if it's old junk, it's

Am G C N.C. 1.

still rock and roll to me. _____
still rock and roll to me. _____

2. C G F

Oh, _____ it does - n't mat - ter what they say in the pa - pers, 'cause it's

E Am

al - ways been the same old _____ scene. _____ There's a

G F

new band in town but you can't get the sound from a

E Ab Eb

sto - ry in a mag - a - zine, _____ aimed at your av - er - age teen. _____

F G N.C.

_____ How a - bout a pair of
What's the mat - ter with the

pink crowd side - wind - ers and a bright or - ange pair of pants? - touch? -

"Well, you could real - ly be a
Should I try to be a

Beau straight Brum - mel 'A' stu - dent? "If you you just are, give then it half a chance. much."

F Em

Don't waste your mon - ey on a
"Don't you know a - bout the

Am Em

new new set fash - ion, hon - ey? You get All more mile - age from a

D G C Em

cheap whole pair of sneak - ers." Next phase, new wave,
It's the next phase, new wave,

Bb F Am G

dance craze; an - y - ways it's still rock and roll to me, -
dance craze; an - y - ways it's still rock and roll to me. -

To Coda ♦

C N.C. G

F E Am

G F E7

A $\flat$ E $\flat$ no 3rd F no 3rd

G N.C. *D.S. al Coda*

CODA C

Ooh, _____

A

Ev - 'ry - bo - dy's talk - in' 'bout the new sound. Fun - ny, but it's

C9

still rock and roll to me. _____

TELL HER ABOUT IT

WORDS & MUSIC BY BILLY JOEL

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(Swung $\text{♩} = \text{♩} \text{♩}$)

Bb **Ab**

Lis - ten boy I don't want to see you let a good thing slip a - way
Lis - ten boy I'm sure that you think you got it all un - der con - trol
Lis - ten boy it's not aut - o - ma - tic - ally a cer - tain gua - ran - tee
Lis - ten boy it's good in - for - ma - tion from a man who's made mis - takes

Eb **Bb**

— you know I don't like watch - ing an - y - bo - dy make the same
— you don't want some - bo - dy tell - ing you the way to
— to in - sure your - self you've got to pro - vide com - mu - ni -
— just a word or two that she gets from you could be the

Ab **Eb** **Dm**

— mis - takes I made. She's a real nice girl and she's
stay in some - one's soul. You're a big boy now and you'll
ca - tion con - stant - ly. When you love some - one, you're
diff - 'rence that it makes. She's a trust - ing soul, she's

Db **Cm**

al - ways there for you, but a nice
nev - er let her go, but that's just
al - ways in - se - cure, and there's on -
put her trust in you, but a girl

Ebm **Bb** **Cm7**

— girl would - n't tell you what you should do.
— the kind of thing she ought to know.
— ly one good way to re - ass - ure.
— like that won't tell you what you should do.

1 Cm7/F F 2 3 Bb C₆ F

Well (1,3) Tell her a - bout.
(2) Tell her a - bout.

Am

it, tell her ev - 'ry - thing you feel.
it, let her know how much you care.

Dm Gm7

give her ev - 'ry rea - son to ac - cept that you're for real..
when she can't be with you tell her you wish you were there.

C₆ F

Tell her a - bout it, tell her all -
Tell her a - bout it, ev - 'ry day.

Am Dm

your craz - y dreams.
be - fore you leave. Let her know you need -
Pay her some at - ten -

Gm7 C₆ To Coda

her, let her know how much she means.
tion, give her some - thing to be - lieve.

3^o segue *

Bb Ab Eb

B $\flat$ (3^o continue) * A $\flat$ Fm

'Cause now and then____ she'll get to wor-

G $\flat$ A $\flat$ B $\flat$ m7

- ry - ing____ just be - cause____ you have - n't spok-

E $\flat$ Fm E $\flat$ /G

- en for____ so____ long.____

A $\flat$ Fm G $\flat$

And though you may____ not have____ done an - y - thing____

A $\flat$ B $\flat$ m7 E $\flat$

will that be - a con - so - la - tion when____ she's____

C $\flat$ /E $\flat$ F

gone?

D. C. al Coda

$\oplus$ CODA B $\flat$

Tell her a - bout____

A $\flat$ E $\flat$

it the tell her how____ you feel____ right now, - just
 the girl don't want____ to wait____ too long. -
 tell her now____ and you won't go wrong____
 be - fore it gets____ too late____ you've got____ to

Repeat to fade

UPTOWN GIRL

WORDS & MUSIC BY BILLY JOEL

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Moderato

E F#m E A B

mf Oh, _____ Oh, _____

E F#m E

____ Up - town Girl, She's been liv - ing in her up - town world.

A B E F#m

I bet she nev - er had a back street guy. I bet her ma - ma nev - er

E A B E

told her ____ why. I'm gon - na try for an Up - town Girl,
Up - town Girl,

F#m E A B

7 she's been liv - ing in her white bread - world. As long as an - y - one with
you know I can't af - ford to buy her ____ pearls, But may - be some day when my

E F#m E

hot blood can, _____
ship comes in, _____

And now she's look-ing for a down - town - man,
she'll un - der - stand what kind of guy I've - been,

A B C Am7

That's what I am.
And then I'll win.

And when she knows - what she
And when she's walk - ing she's

Dm G7 C

wants from her time. _____
look - ing so fine. _____

And when she
And when she's

Am7 Bm7-5 E7-9

wakes up and makes up that her mind. _____
talk - ing and she'll say mine. _____ }

A F#m Bm

She'll {see} I'm not so tough, - Just be - cause
{say}

B E F#m

I'm in love with an Up - town Girl, { You know I've seen her in her
she's been liv - ing in her

E A B E

up - town_ world. She's get - ting ti - red of her high class toys, ____
white bread_ world, As long as an - y - one with hot blood can, ____

F#m E A B

And all her pre-sents from her up - town_ boys, She's got a choice. }
And now she's look - ing for a down - town_ man, That's what I am. }

G A F#7 Bsus4 Bm A

Oh, _____

G A F#7 B

Oh, _____

E F#m E A B Repeat to fade

Up-town Girl, - 1. { She's my } Up - town Girl, ____ Don't you know I'm in love with an
My

YOU MAY BE RIGHT

WORDS & MUSIC BY BILLY JOEL

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Moderate Rock



1. Fri - day night I crashed your par - ty
2. ed in the com - bat zone, I
3. ber how I found you there a
4. of all the years you tried to
5. Instrumental

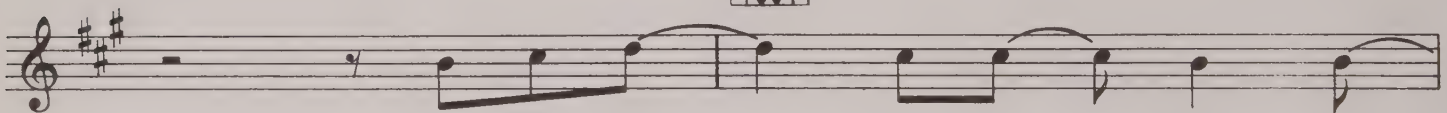


Sat - ur - day I said I'm sor - ry,
walked through Bed - ford Stuy a - lone, e - ven rode
lone in your e - lec - tric chair I told
find some - one to sat - is - fy you.



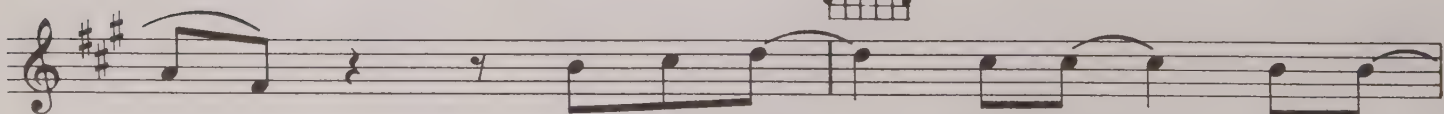
Sun - day came and trashed me out a - gain.
my mo - tor cy - cle in the rain.
you dir - ty jokes un - til you smiled.
I might be as cra - zy as you say.

Bm



I was on - ly hav - ing fun,
And you told me not to drive,
You were lone - ly for a man,
If I'm cra - zy then it's true,

G



was - n't hurt - ing an y one.
but I made it home a - live.
I said, "Take me as I am."
that it's all be - cause of you.

E




And we all _____ en - joyed _____ the week -
 So you said _____ that on - ly proves -
 'Cause you might _____ en - joy _____ some mad -
 And you would - n't want _____ me an -

1. 3.
A7sus4




- end for a change. _____ 2. I've been strand -
 - that I'm in - 4. Now think -
 - ness for a - while. _____
 - y oth - er _____

2. 4. 5.
A



E



N.C.

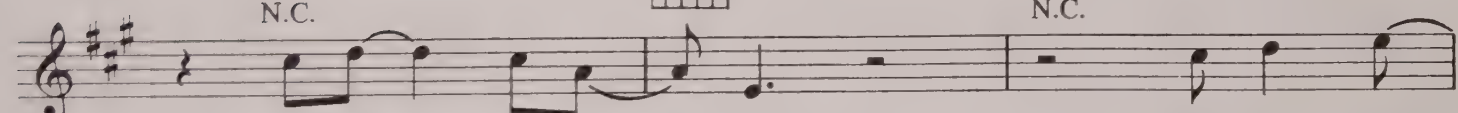


sane. _____ 2. 5. You may _____ be right. _____
 way. _____ 4. You may _____ be right. _____

A



N.C.



I may _____ be cra - zy; but it just _____
 I may _____ be cra - zy; but it just _____

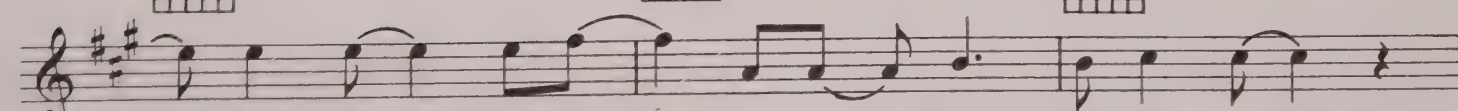
E



D



F#m7

_____ may be _____ a lun - a - tic _____ you're look - ing for. _____
 _____ may be _____ a lun - a - tic _____ you're look - ing for. _____

A  N.C.  N.C.

Turn out — the light, — don't try to save —
 It's too late — to fight, — it's too late to change

A  D 

— me. You may — be wrong — for all — I know
 — me. You may — be wrong — for all — I know

To Coda  1.  (last time)

— but you may — be right. —
 — but you may — be right.

2.  D.C.

3. Well re - mem - —

D.C. al Coda  CODA

Repeat ad lib. and Fade

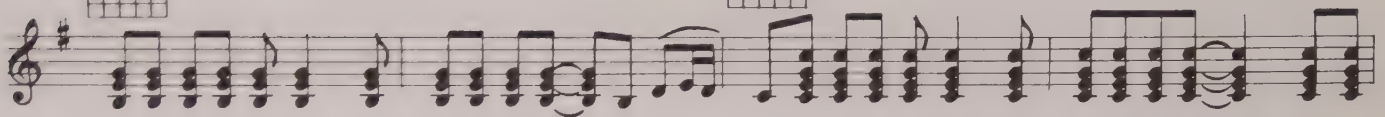
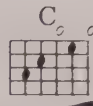
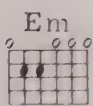
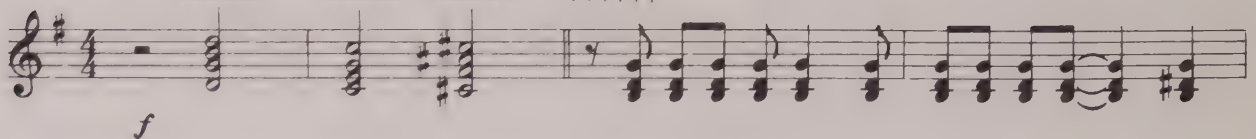
You may be wrong but you may be right. —

CROCODILE ROCK

WORDS & MUSIC BY ELTON JOHN & BERNIE TAUPIN

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Moderato



1. 3. I re-mem — ber when Rock was young
2. went by — and

Bm



Rock just Me and Su — sie had so much fun — Hold-ing hands
died Su — sie went and left me for some for-iegn guy. — Long



— and skim-min' stones — Had an old
— nights cry - in' by the rec - ord — ma — chine dream-



— gold Chev — y and a place of my own — But the big-
— in' of my Chev- y and my old — blue Jeans, — But they'll nev-

Bm

— est kick I ev - er got — was doin' a thing called the Croc-o - dile
 — er kill the thrills we've got — burn — ing up to the Croc-o - dile

C

Rock — while the o — ther kids were Rock - in' round the
 Rock — learn - ing fast — till the weeks went — past

D

Clock. We were hop - pin' and bop - in' to the Croc - o - dile Rock, Well
 We real - ly — thought the Croc - o - dile — Rock — would last, Well

Em

Croc-o-dile Rock - in' is some - thing shock — in' when your

A7 D7

feet just can't keep still, — I nev - er knew me a

G

bet - ter time — and I guess — I nev — er — will. — Oh

E A7

— Lawd-y ma - ma those Fri - day nights — when Su - sie wore - her

D7



dres-ses tight — and the Croc-o dile — Rock-in' was — out of

C_o



G



sight.

Em



C_o



D



1 2 3

But the years I re-mem-

G



Em



C_o



D



Repeat till fade

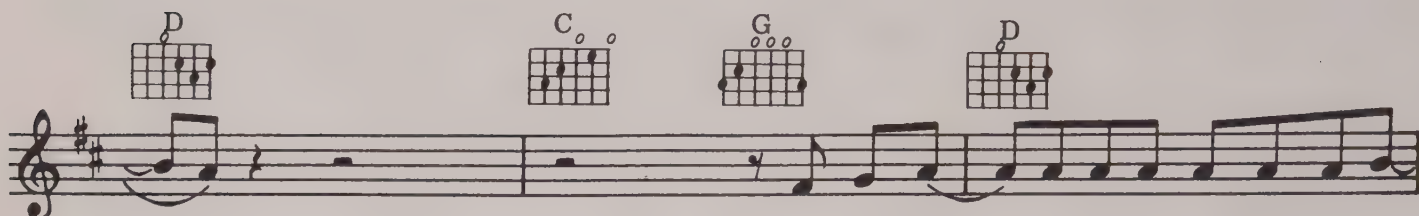
BORDERLINE

WORDS & MUSIC BY REGGIE LUCAS

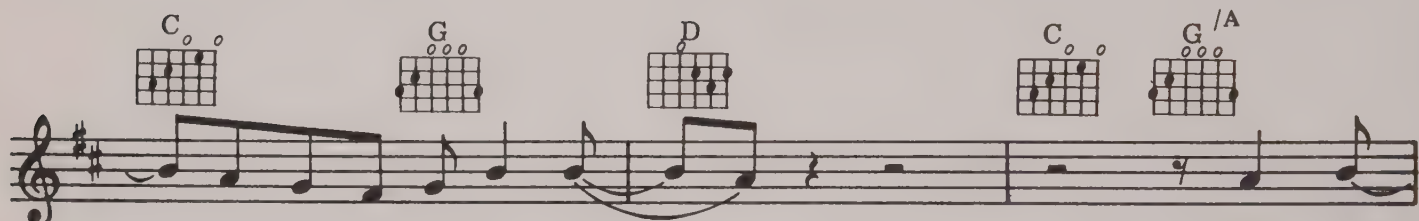
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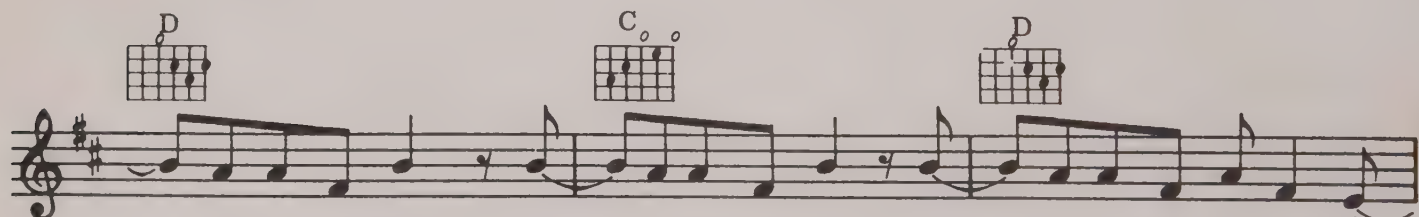
Some-thin' in the way you love — me won't let me be. —
Some-thin' in your eyes is mak - in' such a fool of me. —



I don't wan - na be your pris'-ner, so ba -
When you hold — me in your arms you love



by, won't you set me free. — Stop play -
— me till I just can't see. — But then —



in' with my heart. Fin - ish what you start when — you make my love come down.
— you let me down. When — I look a - round, ba - by, you just can't be found.



If you want me let me know. Ba - by, let it show. Hon -
Stop driv - in' me a - way. I — just wan-na stay. There's

ey, don't you fool a - round. — }
some-thin' I just got to say. — }

— to un-der - stand, — I've giv - en all — I can, — 'cause you got

feels like I'm go - in' to lose my mind. You just keep.

Em7
C 2 2 2 C

D

A

D

— on push - in' my — love o - ver the bor - der - line.

A F# Bm A

Bor - der-line, feels like I'm go - in' to lose my mind...

E Em7 D

You just keep___ on push - in' my___ love o-ver the bor -

A D A

der line. Keep on push-in' me, ba -

F# Bm A E

by. Don't you know___ you drive me cra - zy? You just keep___

Em7 D A

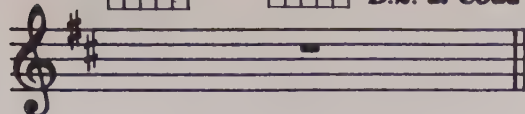
___ on push - in' my___ love o - ver the bor - der-line.

al Coda

A D C G D

C G D C G D

  *D.% al Coda*



 *CODA*   



Look what your love—



— has done to me. — Come on, ba - by, set — me free. You just keep—



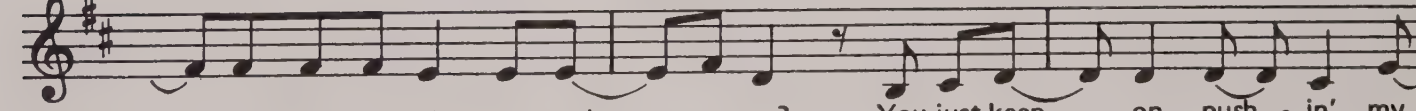
— on push - in' my — love o - ver the bor - der - line.



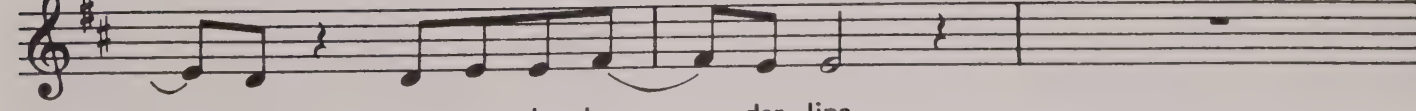
You cause me so much pain — I think I'm go - in' in - sane. —



— What does it take to make — you see? You just keep — on push - in' my —



— love o - ver the bor der - line.

D.%.
(vocal ad lib.)
and FADE

SWEET FREEDOM

WORDS & MUSIC BY RODNEY TEMPERTON

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Heavy beat



No more run-nin' down the wrong road—
We'll be dan-cin' in the moon-light—

danc-in' to a dif-ferent— drum—
smil-in' with the ris - in'— sun—



can't you see what's go - in'— on—
liv - in' like we've ne - ver— done—

deep in - side your— heart—
go - in' all the— way—



al - ways search-in' for the real thing—
reach-in' out to meet the chang - es—

liv - in' like it's far a - way— just
touchin' eve - ry - shin - ing— star— the



leave all— the mad-ness— in yes - ter - day— you're hold-ing— the key— and you be-lieve it.
light of— to mor-row— is right where—we are— there's no turn - in' back— from what I'm feel - ing.

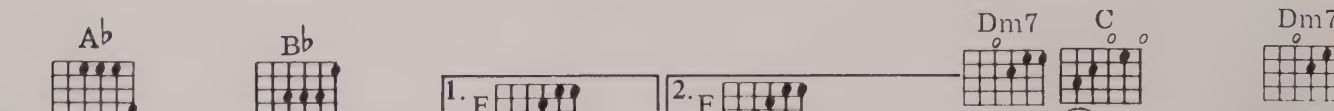
CHORUS



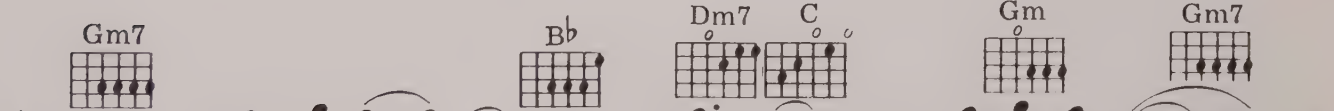
Shine sweet free - dom shine your light on me you are the mag-ic _you're right where I wan-na be__



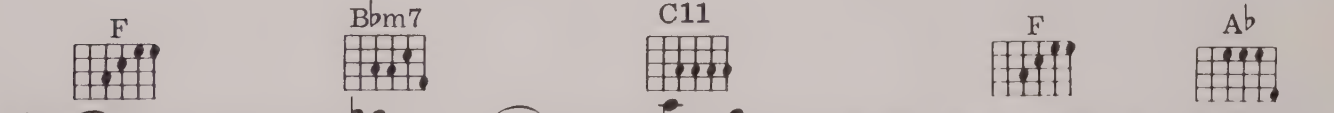
oh sweet free - dom car - ry me a-long we'll keep the spi-rit a - live__ on and on._____



Coz there'll be star light__ all night__



when we're close to - geth - er__ share those feel - ings__ danc-in' in your eyes _____ to-night.



__ they're guid - ing us__ shin - in' till the morn-in' light. *ad lib. INSTR.*



D.S. and repeat chorus to fade

ADDICTED TO LOVE

WORDS & MUSIC BY ROBERT PALMER

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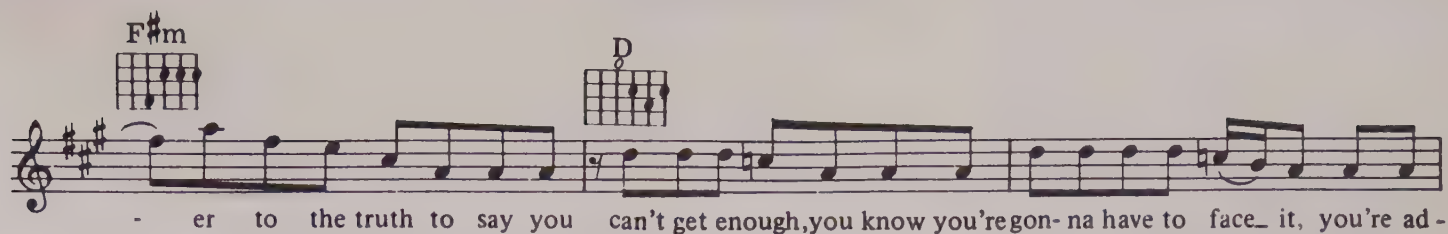
The lights are on but you're not home, your mind— is not your own. Your heart

sweats, your bo - dy shakes, an-oth - er kiss is what it takes. You can't

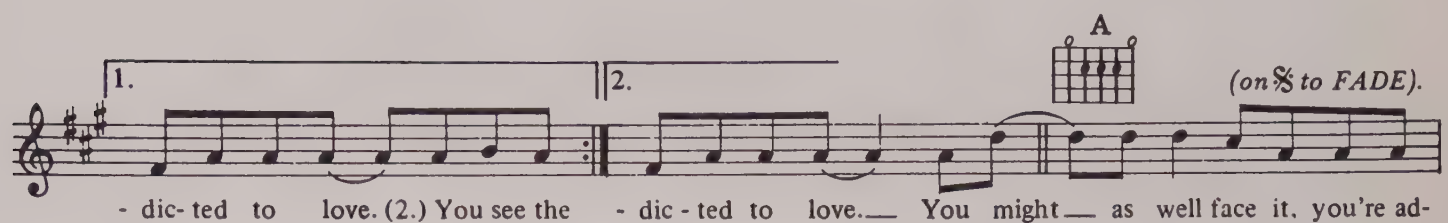
sleep, (no) you can't eat, there's no doubt— you're in deep,— your throat is

tight, you can't breathe,— an-oth - er kiss is all you need. Oh — you—

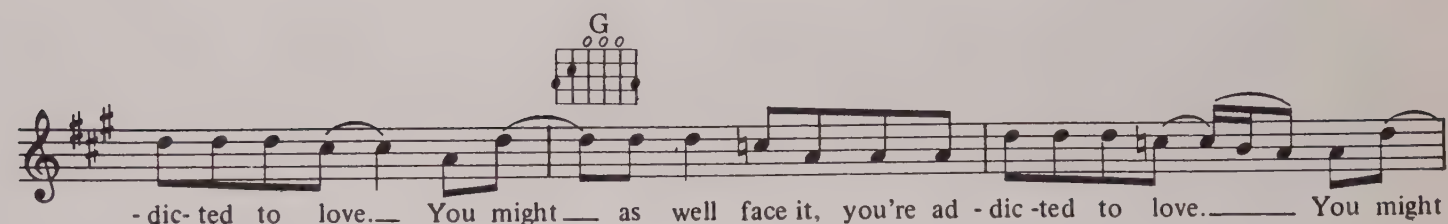
— like to think that you're im - mune— to the stuff, oh yeah — it's clos-



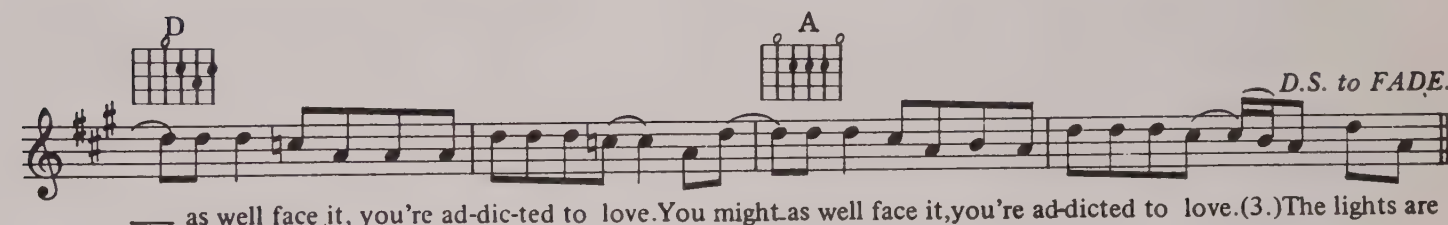
- er to the truth to say you can't get enough, you know you're gon-na have to face it, you're ad-



- dic-ted to love. (2.) You see the - dic-ted to love. You might as well face it, you're ad-



- dic-ted to love. You might as well face it, you're ad-dic-ted to love. You might



as well face it, you're ad-dic-ted to love. You might as well face it, you're ad-dicted to love. (3.) The lights are

VERSE 2

You see the signs but you can't read
 You're running at a different speed
 Your heart beats in double time
 Another kiss and you'll be mine
 A one-track mind, you can't be saved
 Oblivion is all you crave
 If there's some left for you
 You don't mind if you do.

VERSE 3

The lights are on but you're not home
 Your will is not your own
 Your heart sweats, your teeth grind
 Another kiss and you'll be mine.

KAYLEIGH

WORDS & MUSIC BY MARK KELLY, STEVEN ROTHERY, DEREK DICK, PETER TREVEWAS & IAN MOSLEY

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Slow

Chorus (first line):

Chords: Dm, C, Am, F, Dm, C

Musical notation: Treble clef, 4/4 time, melody line with notes and rests.

mf

Chorus (second line):

Chords: Am, Dm, Am, G

Musical notation: Treble clef, 4/4 time, melody line with notes and rests.

Do you re-mem— ber
— ber

Verse (first line):

Chords: Em, F, Am, G

Musical notation: Treble clef, 4/4 time, melody line with notes and rests.

Chalk hearts melt-ing on a play-ground wall? Do you re-mem— ber Dawn esc -
Bare-foot on the lawn with shoot-ing stars? Do you re-mem— ber

Verse (second line):

Chords: Em, F, Am, G

Musical notation: Treble clef, 4/4 time, melody line with notes and rests.

- apes from moon-washed col-lege halls? Do you re-mem— ber the
Lov-ing on the floor in Bel - size Park? Do you re-mem— ber

Verse (third line):

Chords: Em, F, Am, G

Musical notation: Treble clef, 4/4 time, melody line with notes and rests.

cher-ry blas-som in the mark-et square? Do you re-mem— ber, I
Danc-ing in stil-et-toes in the snow? Do you re-mem— ber, You

Em F Am G Em F

thought it was con-fet-ti in our hair?—
nev-er un-der-stood I had to go?— } By—the way, did-n't I break— your heart,—

Am G Em F

— Please ex-cuse me, I nev-er meant to break your heart,—

Am G Em F

— So sor-ry. I nev-er meant to break your heart—

Am G Em F C G

— but you broke — mine. { Kay-leigh, is it too
Kay-leigh, I just

F C Bb F

late to say I'm sor-ry And Kay-leigh, could we get it to- geth -
want to say I'm sor-ry But Kay-leigh, I'm too scared to pick

C G F C

- er a-gain? — I just can't go on pre-tend-ing That it
up the phone — To hear you've found another lov-er, To

B $\flat$ F C G

came to a nat - u - ral end. —
 patch up our bro - ken home. —
 Kay — leigh, Oh I
 Kay — leigh, I'm still

F C B $\flat$ F

nev - er thought I'd miss you And Kay-leigh, I thought — that we'd al —
 try-ing to write that love song. Kay - leigh, it's more im-port-ant to me —

C G

— ways be friends. —
 — now you're gone. —
 We said our love — would last for —
 May-be it — will prove that

F C B $\flat$ F

ev - er, So how did it come to this — bit - ter end. —
 we were right, or it - 'll prove that I — was — wrong. —

C Am Dm

Do you re-mem -

Am Dm C

Do you re-mem -

DAMNED IF I DO

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Gm7

I ain't got a heart of stone
don't want to tie you down
Instrumental
ain't got a heart of stone

Cm7

I'm hurt - in' more now than I've ev er known if
don't need a res - son to have you a - round but
you have - n't left me a mind of my own but

Cm7

you mean the things you said I'm gon - na wind up
each time you walk a - way don't be sur-prised if I
it's got such a hold on me I don't think I could

Gm7 **Ebmaj7** **Eb6** **Ebmaj7** **Eb6**

out - a my head can't sleep a - lone at night I
ask you to stay can't sleep a - lone at night I
ev - er be free how can I sur - vive I'm

D7 **Gm/D** **D7** **Gm/D** **Eb**

just can't seem to get it right damned if I do I'm
just can't seem to get it right damned if I do and I'm damned
fight - ing to keep my-self a - live I'm damned if I do

To Coda  Gm7

1, 3 and Instr.

damned if I don't _ but I love _ you. 2. I
 if I don't _ but I love _ you. I
 damned if I don't _ but I love _

2. 

I said I'm damned if I do _ and I'm damned _

_ if I don't _ cause I love _ you.

Ebmaj7 Eb6 Dsus4 D7 F

⌘ CODA

Gm7 Cm7 Cm7/Eb

— you. Can't seem to see —

Cm7 Cm/Eb

— the light, — I've done ev - 'ry - thing — but I can't — get it right — damned

Gm7

— if I do — damned — if I don't — but I love — you.

Gm7 F Gm Am/G F/G Gm F/G Gm Am/G F/G

Repeat to Fade

GAMES PEOPLE PLAY

WORDS & MUSIC BY ERIC WOOLFSON & ALAN PARSONS

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Bm A G A

Where do we go from here now that
 Where do we go from here now that

Bm A G A

all oth - er chil - dren are grow - in' up and
 all of the chil - dren have grown up and

Bm A G A

how do we spend our lives if there's
 how do we spend our time know - in'

Bm A G A

no - one to lend us a hand.
 no - bo - dy gives us a damn.

Bm A Bm A Gmaj7 A Bm A Bm A Gmaj7

A Bm A Bm A Gmaj7 A

I don't wan-na live here no-more —
I don't wan-na live here no-more —
I don't wan-na I don't wan-na

Bm A Bm A Gmaj7 A Bm A Bm A Gmaj7

stay stay
ain't gon-na spend the rest of my life —
ain't gon-na spend the rest of my life —

To Coda

A Bm A Bm A Gmaj7 A

qui-et-ly fad-ing a-way — oh.
qui-et-ly fad-ing a-way —

Em9 Gmaj7 A F#m A Bm

Games peo-ple play — you take — it or you leave — it
Games peo-ple play — you take — it or you leave — it

Em9 Gmaj7 A F#m Bm

things that they say — just — hon-our brite — if I
things that they say — don't make it right, — if I'm

Em9 Gmaj7 A F#m A Bm

pro-mise you the moon and the stars — would you be-lieve — it
tell-in' you the truth right now — do you be-lieve — it

Em9 Gmaj7 A F#m

games peo - ple play in the mid - dle of the

games peo - ple play in the mid - dle of the

1. Bm 2. Bm

night.

night.

Bm A/B G/B G/B

night.

Instrumental

Em9 Gmaj7 A F#m A Bm Em9 Gmaj7 A

F#m Bm Em9 Gmaj7 A F#m A Bm

Em9 Gmaj7 A F#m Bm A Bm A Gmaj7 A

D.% al Coda

CODA

Bm A Bm A Gmaj7 A

Em9 Gmaj7 A

Games peo-ple play, — you take —
Games peo-ple play, — you take —

F#m A Bm Em9 Gmaj7

— it or you leave — it things that they say —
— it or you leave — it things that they say — just —

A F#m Bm Em9 Gmaj7 A

hon - or brite. — If I pro - mise you the moon and the stars —
don't make it right. — If I'm tel - lin' you the truth right now —

F#m A Bm Em9 Gmaj7

— would you be - lieve — it games peo - ple play — in the
— do you be lieve — it games peo - ple play — in the

1. A F#m Bm 2. A F#m Bm

mid - dle of the night mid - dle of the night. —
mid - dle of the

Bm

EYE IN THE SKY

WORDS & MUSIC BY ERIC WOOLFSON & ALAN PARSONS

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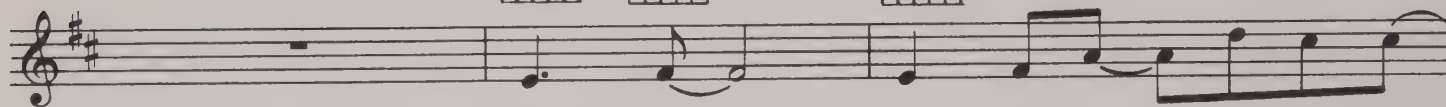
Moderately, with a steady beat ♩ = 108

VERSE D(add9) D D(add9) D Bm9



1. Don't think _____ sor - ry's eas - i - ly said. _____
2. 3. (See additional lyrics)

D(add9) D D(add9) D



Don't try _____ turn - ing ta - bles in - stead.

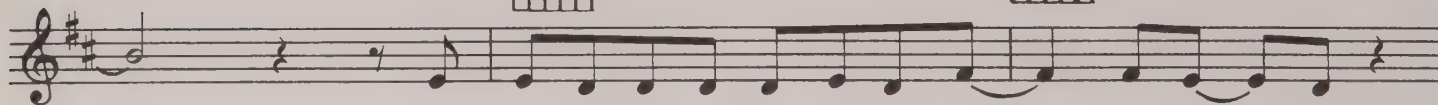
G Gm



_____ You've ta - ken lots of chan - ces be - fore, _____

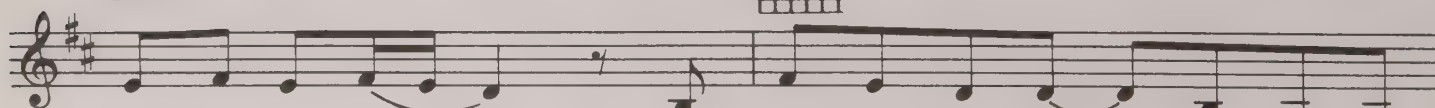
8^{va} 2nd and 3rd time

Bm9 F9



_____ but I ain't gon-na give an - y - more _____ Don't ask _____ me,

D G



that's how it goes; _____ 'cause part of me knows _____ what you're think -

D7



1. 2. 3.

- ing. I am the

CHORUS

D(add9) D D(add9) D






eye in the sky, — look - ing at you; —

F#m7 D(add9) D





— I can read — your mind. — I am the mak-er of rules —

D(add9) D F#m7





deal - ing with fools; — I can cheat — you blind. — And

G Gm Bm7





I don't need to see an - y - more — to know — that I can read — your mind.

G



— I can read — your mind. — (Look - ing at you — Look - ing at you. —

Bm7



G



I can read — your mind — Look-ing at you. — I can read — your mind.

1. D.C. 2. 3.



I am the

(Begin instrumental solo, ad lib.)

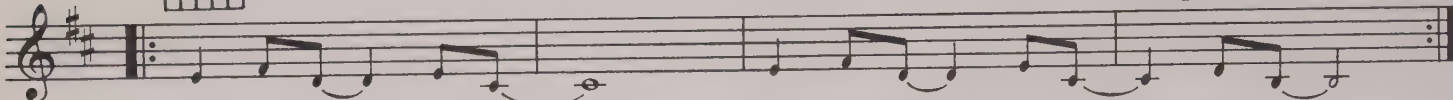
Bm9



G



Repeat ad lib. and Fade



VERSE 2:

Don't say words you're gonna regret.
 Don't let the fire rush to your head.
 I've heard the accusation before.
 And I ain't gonna take any more.
 Believe me.
 The sun in your eyes
 Made some of the lies worth believing.
 (To Chorus)

VERSE 3:

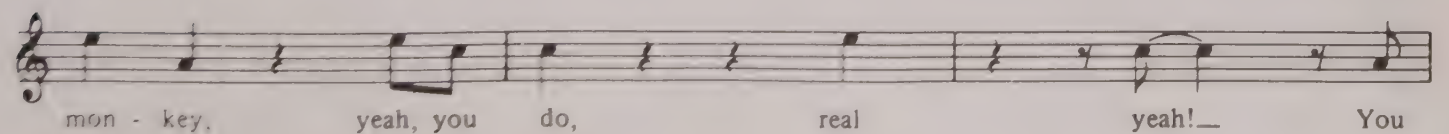
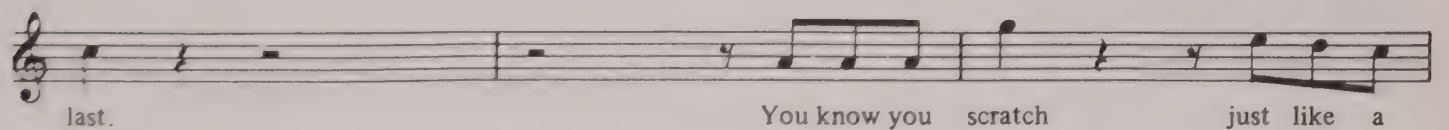
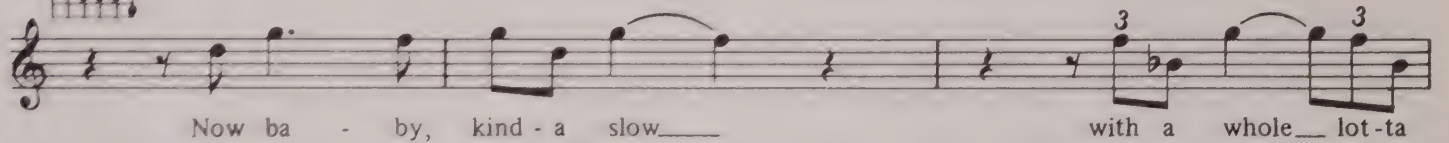
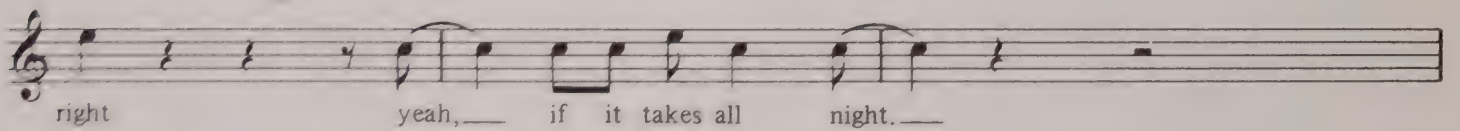
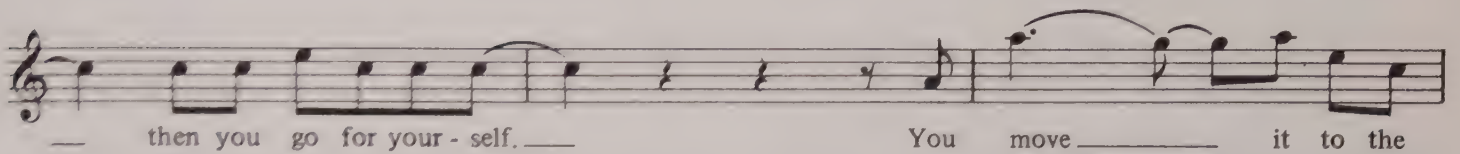
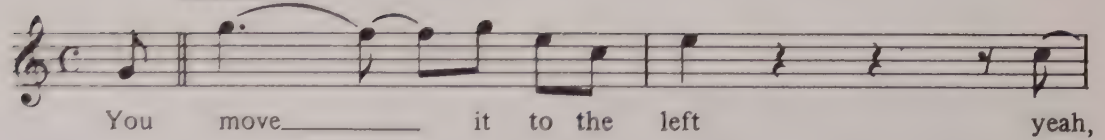
Don't leave false illusions behind.
 Don't cry 'cause I ain't changing my mind.
 So find another fool like before,
 'Cause I ain't gonna live anymore believing
 Some of the lies, while all of the signs are deceiving.
 (To Chorus)

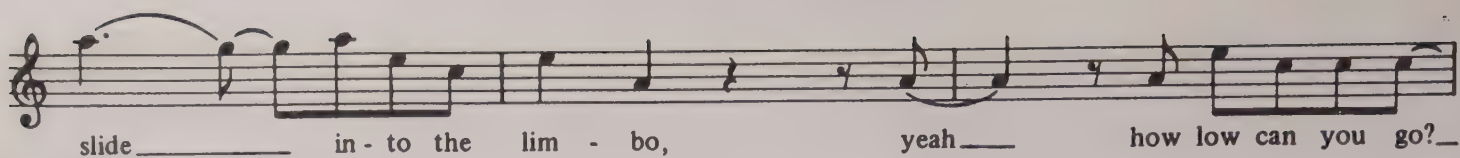
HARLEM SHUFFLE

WORDS & MUSIC BY BOB ROLF & EARNEST NELSON

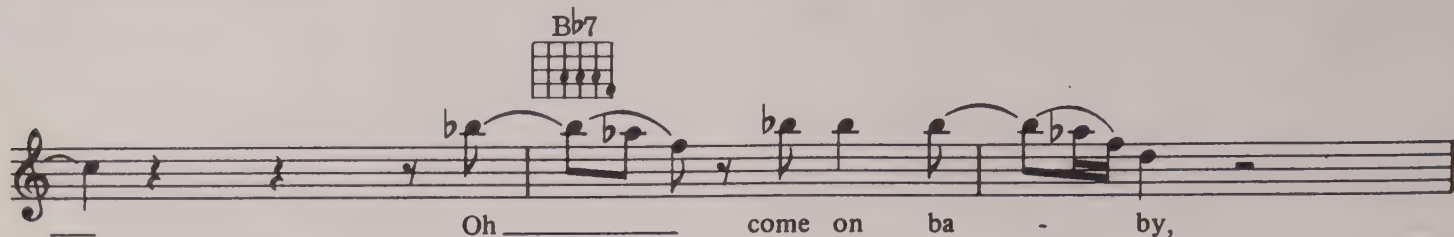
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Moderate beat

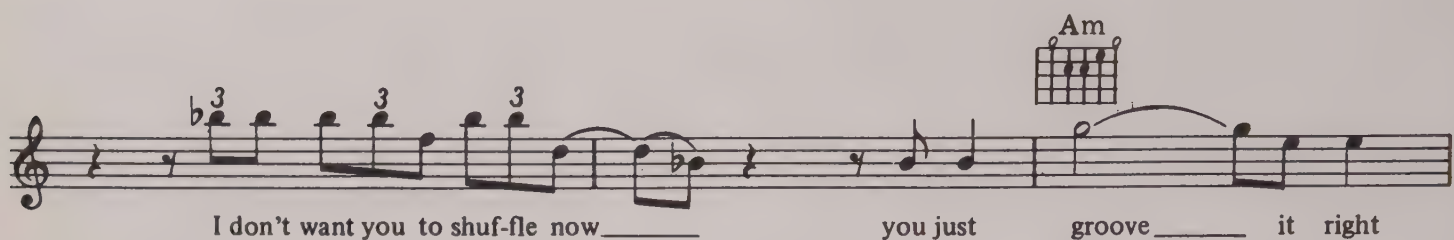




slide _____ in - to the lim - bo, yeah _____ how low can you go?_



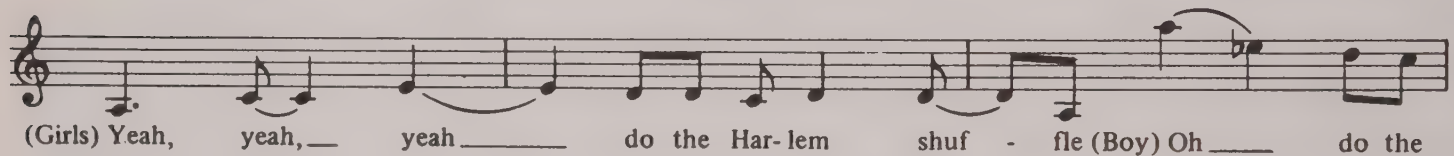
Oh _____ come on ba - by,



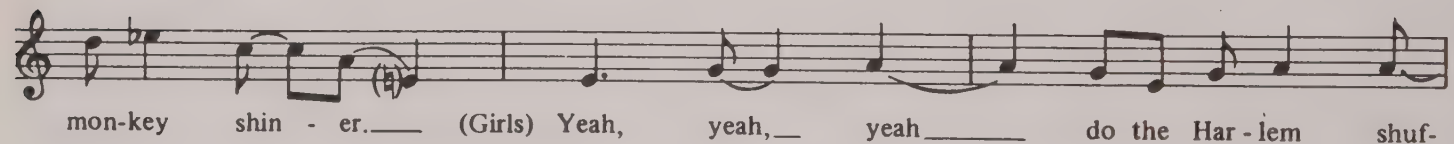
I don't want you to shuf-fle now _____ you just groove _____ it right



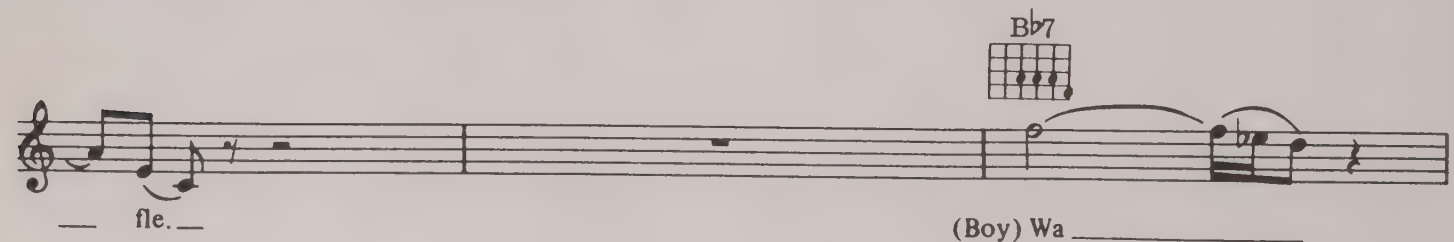
here, to the Har-lem shuf - fle.



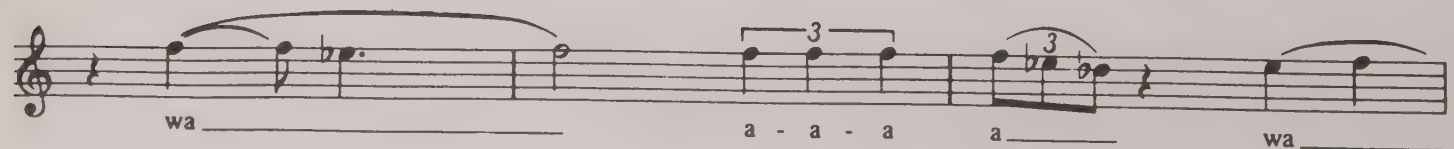
(Girls) Yeah, yeah, _____ yeah _____ do the Har-lem shuf - fle (Boy) Oh _____ do the



mon-key shin - er. (Girls) Yeah, yeah, _____ yeah _____ do the Har - lem shuf-

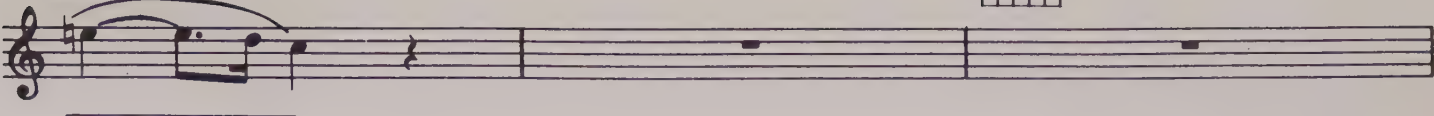


fle. _____ (Boy) Wa _____



wa _____ a - a - a a _____ wa _____

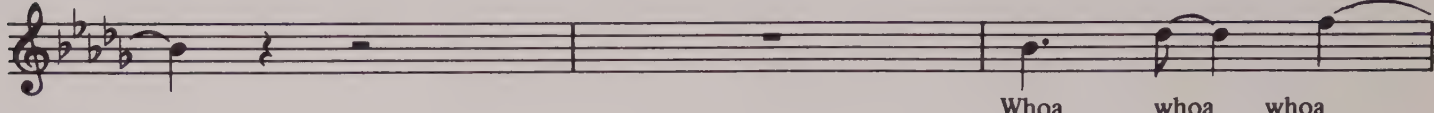
Am

Bbm




Hitch, hitch-hike ba - by a-cross the floor.

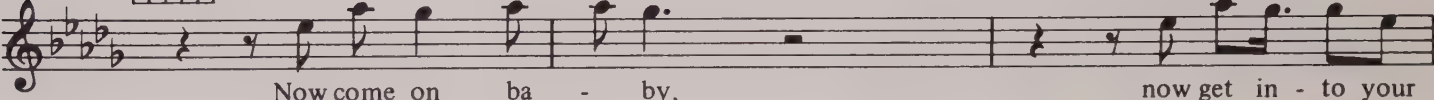


Whoa, whoa, whoa,



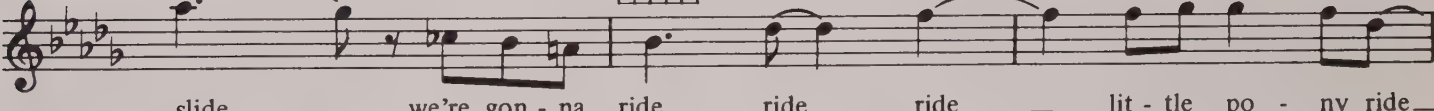
I can't stand it no more.

B7

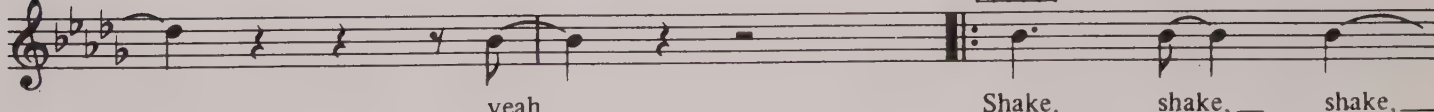
Now come on ba - by, now get in - to your

Bbm

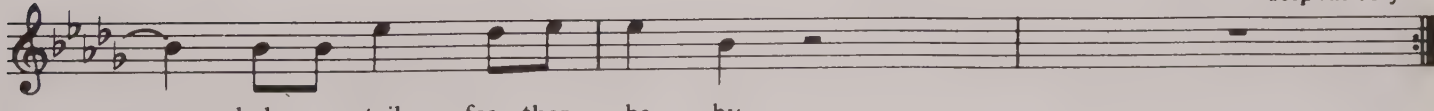
slide we're gon - na ride, ride, ride lit - tle po - ny ride

Bbm

yeah. Shake, shake, shake,

Repeat to fade



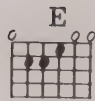
shake a tail fea - ther ba - by.

GET IT ON (BANG A GONG)

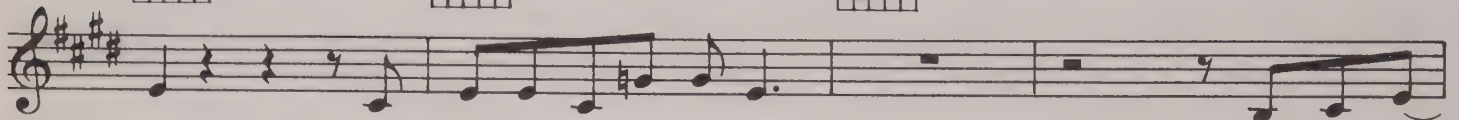
WORDS & MUSIC BY MARC BOLAN

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Steady rock



Well You're dir - ty and sweet, _ clad in black _ don't look back, _ and I love



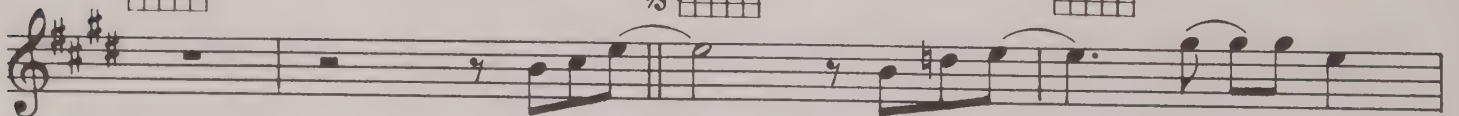
you.

You're dir - ty and sweet, oh yeah.

Well, you're slim



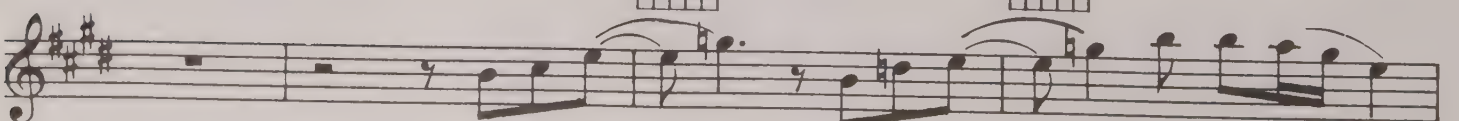
_ and you're weak, you've got the teeth of a hy - dra up-on _ you, You're dir - ty sweet and you're my girl.



Get it on, _

Bang a gong, _

Get _ it on.



Get it on, _

Bang a gong, _

Get it on. _

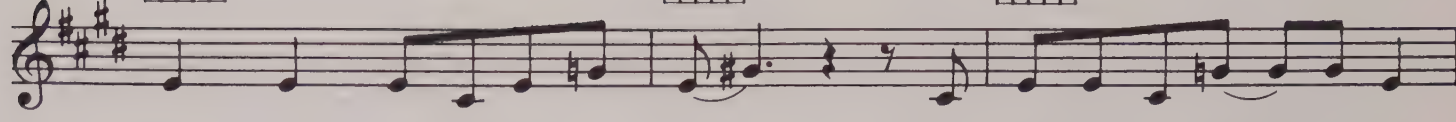
To Coda 

E 



Well, you're built — like a car — you've got a

A  E  A 



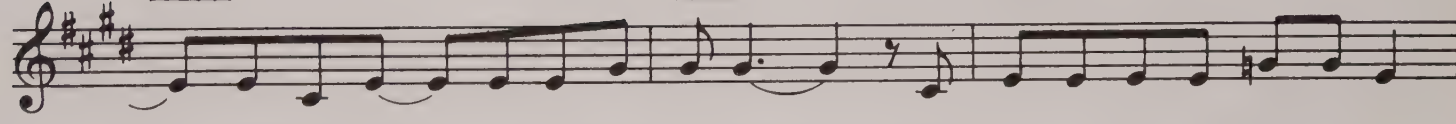
hub cap dia - mond star ha - lo, — You're built like a truck, — oh yeah.

E 



You're an un - tanned youth, that's the truth —

A  E  A 



— with your cloak — full of ea - gles, — You're dir - ty sweet and you're my girl.

E 

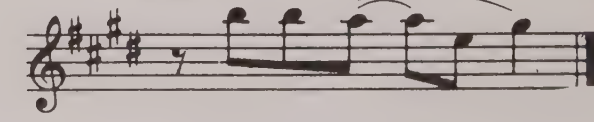
D. S. al Coda.



Get it on, —

CODA

E 



Get it on. —

I CAN HEAR YOUR HEARTBEAT

WORDS & MUSIC BY CHRIS REA

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1. In the si - lence of the side street, in the
Eu - ro pe - an dis - co and it's
sail - ing on your wind song oh I can

whis - per of the night, from the dark - ness of the emp - ty hours
thump - ing out the beat, there's a juke - box in a ca - fe
feel this sum - mer breeze, you've got me walk - ing on my tip - toes

to the ear - ly morn - ing light. From the
where the young - er ones can meet. We got
you've got me stand - ing on my knees. From the

hus - tle down on main street with all its lights so bright.
freez - ing Co - ca Co - la we got an - y - thing you want.
mills way down in Pitts - burg to the clubs of gay Par - ee.

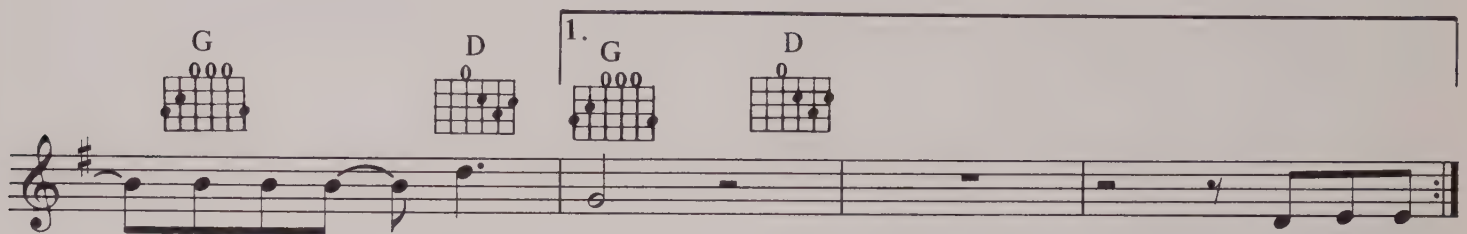
to the truck - er on a high - way, — pres - sing through the
and no I can feel the back beat, — girl but it's
mat - ter where I roam girl, — you can



night, —
you that sings the song —
al - ways get to me — 'cause } I can hear your heart - beat
'cause }



1. } and } I — can hear your heart - beat, girl the sound —
2,3. } yeah }

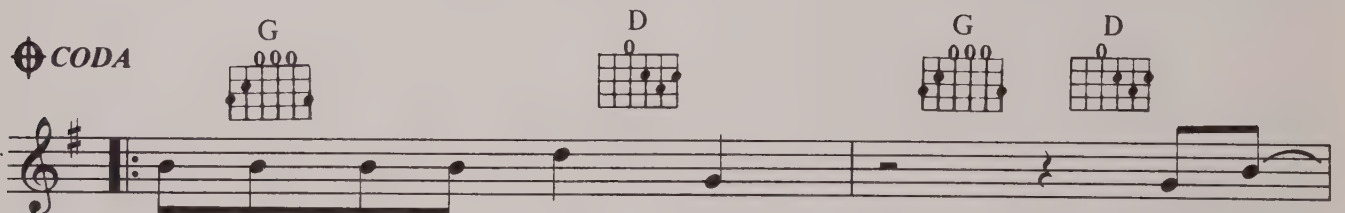


— of you is — so sweet. I'm in a

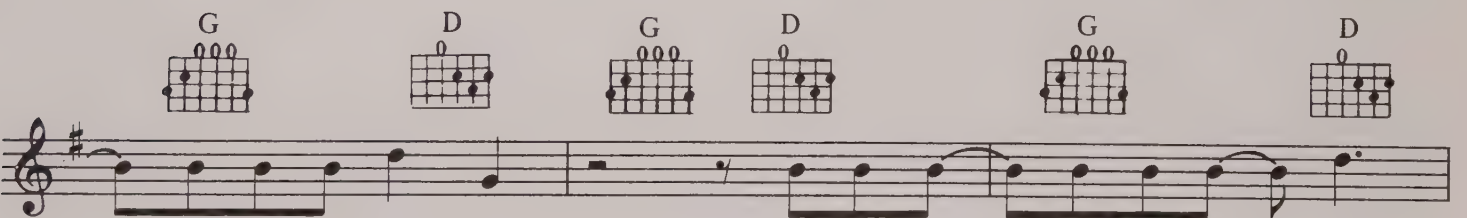


sweet to me. — and I'm

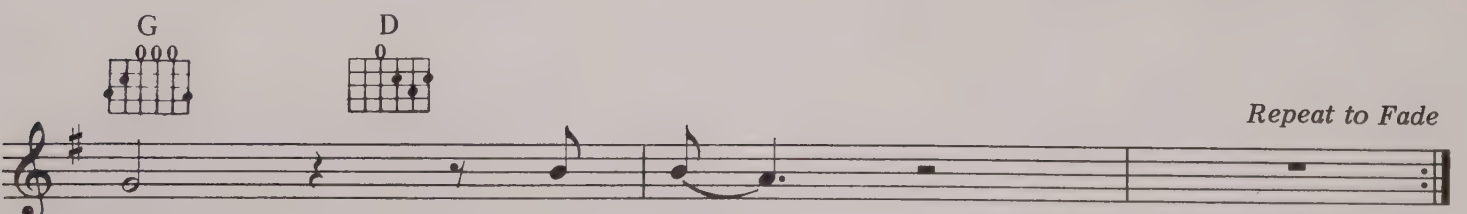
*D.% al Coda
To Coda*



I can hear your heart - beat yeah I —



— can hear your heart - beat, girl the sound — of you is — so



sweet. to me. —

Repeat to Fade

STAINSBY GIRLS

WORDS & MUSIC BY CHRIS REA

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Some girls used to kiss and run, — they nev-er knew — what

they had done. Some girls al - ways wasted your time —

and keep you hang-ing on the line. — Some loved hor - ses

and al - ways stayed at home. But the

Stains - by girls — loved the Roll - ing Stones.

1. Now and I fell in love.

2. Now and I fell in love.

and I fell in love, I fell in love, _____

A E B E A E/G#

_____ yeah, _____ I fell in love with a Stains - by girl. —

B/F E A E To Coda ♦ B E

A/E# E A/E E D.%. al Coda A/E E

Stains - by girl —

♩ CODA B E Solo ad lib. B

E A E B E

A E/G# B/F# E A E B E

VERSE 2:

Now some had games that you had to play
Making rules along the way,
Strange attractions newly found
Pride and passion kicked around.

Some girls stole your heart like most girls do,
But a Stainsby girl could break it in two.

VERSE 3:

Deepest water, Stainsby blue
Running straight and running true,
Names and faces fade away
Memory is here to stay.

Some girls steal your heart like most girls do
But a Stainsby girl could break it in two.

WALK ON THE WILD SIDE

WORDS & MUSIC BY LOU REED

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Instrumental

(Instrumental)

D.S. only

Doo

D.S.

Hol - ly came from Mi - am - i F. L. A.
Can - dy came from out on the is - land,
3. Lit - tle Joe ne - ver once gave it a - way,
4. Sug - ar plum fair - y came and hit the streets
5. Jack - ie is just speed - - - ing a - way,

Hitch - hiked her way a - cross the U. S. A. —
in the back room she was ev - 'ry - bo - dy's dar - ling,
ev - 'ry - bo - dy had to pay and pay —
look - ing for soul food and a place to eat —
thought she was James Dean for a day —

Plucked her eye - brows on the way shaved her legs — and then, he was a she — she said
but she nev - er lost her head ev - en when — she was giv - en head — she said
hus - tle here and a hus - tle there New York ci - ty is no place where they said
went to the Ap - ol - lo you should have seen — him go go go — they said
then I guess she had to crash, va - li - um — would have helped that bash — she said

1.2.3.

[illegible]

— side.









doo doo doo doo doo doo—doo doo doo doo doo doo doo doo—doo doo doo doo doo doo doo doo—doo doo

F6



To Coda

D.S. Repeat 3 times al Coda

CODA

[illegible]





doo doo doo doo doo doo _ doo doo doo doo doo doo doo doo _ doo doo doo.

(Instrumental)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written in a simple, folk-like style. Above the staff, there are three guitar chord diagrams: F6, C, and F6. The F6 chords are located at the beginning and end of the system, while the C chord is in the middle. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. It then continues with a series of eighth and sixteenth notes, ending with a quarter note G4.

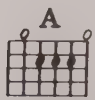
DON'T YOU (FORGET ABOUT ME)

WORDS & MUSIC BY KEITH FORSEY & STEVE SCHIFF

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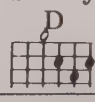
Moderato



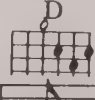


Won't you come see a - bout me, — I'll be a - lone, —
 Don't you try and pre-tend, — It's my be - gin - ning, We'll





Dan-cing, you know it — ba - by. Tell me your troub-les and doubts, —
 win in the end, Oh, Harm you or touch your de - fen - ces,

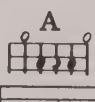

Giv-ing me ev - 'ry-thing in - side and out and, Love's strange, So
 Va - ni - ty, in - se - cur - it - y. Ooh, Don't you for-





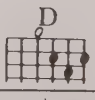
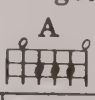
real in the dark, — Think of the ten - der things that we were work - ing on.
 get a - bout me, — I'll be a - lone, danc-ing you know — ba-by.





Slow change may pull us a - part, — When the light — gets in -
 Going to take you a - part, — I'll put us back to - geth-



to your heart, — ba - by. } Don't You For-get A-bout Me.
 er at heart, — ba - by. }






Don't, don't, don't, don't, Don't You For-get A - bout Me.

1  

Will you stand a - bove — me, — Look my way, —



Nev - er love — me, Rain keeps fall - ing, Rain keeps fall - ing, —

Down, — down, down. Will you rec - og - nise — me, —

Call my name, — or walk on by. — Rain keeps fall - ing, Rain keeps fall - ing. —

Down, — down, down, down. As you walk on by. —

Will you call my name, — As you walk on by, —
Will you walk a - way, — Oh, call my name, —

Will you call my name, — When you walk a - way. —
Will you call my name, —

     repeat to fade

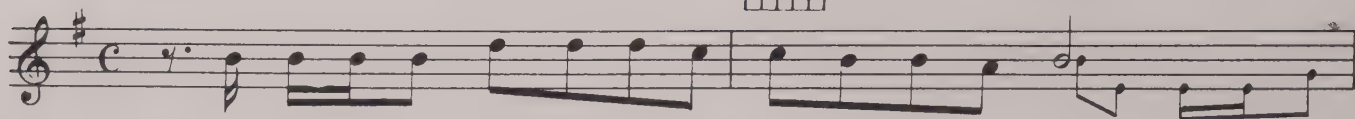
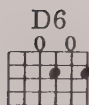
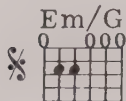
Oh, will you walk a - way, — Will you call my name, —

YOUR LOVER

WORDS & MUSIC BY PAUL SIMON

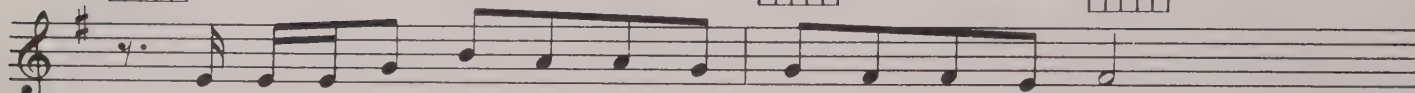
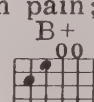
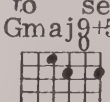
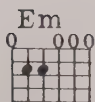
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Moderately

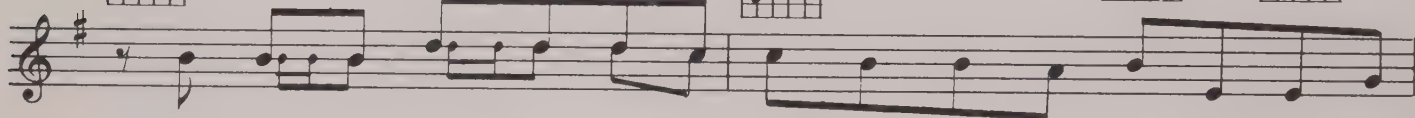
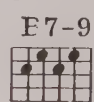
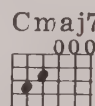
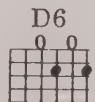
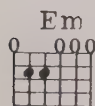


"The prob-lem is all in - side your head", she said to me;

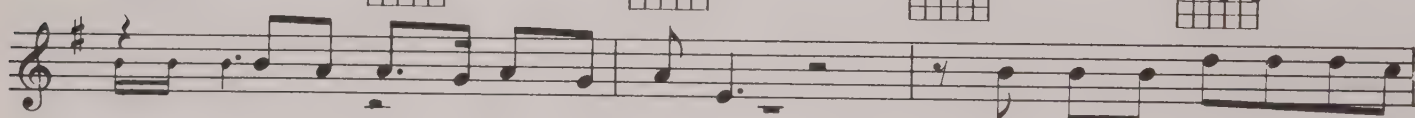
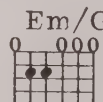
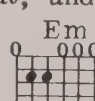
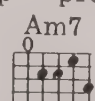
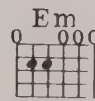
She said, "It grieves me now to see you in such pain; I wish there was



"The an-swer is eas - y if you take it log - i - c'llly.
some - thin' I could do to make you smile a - gain."

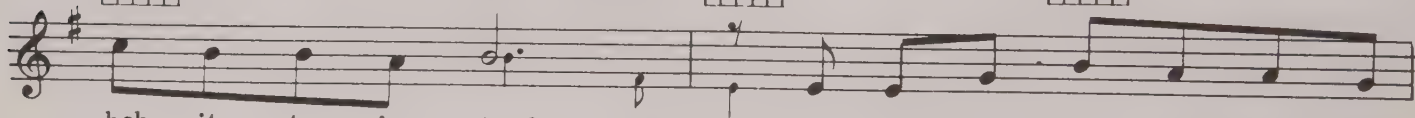


I'm here to help you if you're strug-glin' to be free; there must be
I said, "I ap - pre-ci-ate that, and could you please ex - plain a - bout the

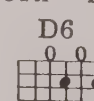
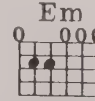
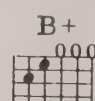
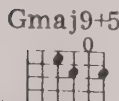


fif - ty ways to leave your lov-er."
fif-ty ways?"

She said, "it's real-ly not my
She said, "Why don't we both just



hab - it to in - trude; I hope my mean - ing won't be
sleep on it to - night; I'm sure in the morn - ing you'll be -



lost or mis - con-strued. But I'll re - peat my - self at the
-gin to see the light." And then she kissed me and I re - al - ized she

Cmaj7 B7-9 B7 Em Am7 Em

risk of be-ing crude; there must be
prob-a - bly was right; there must be

fif - ty ways to leave your lov - er,
fif - ty ways to leave your lov - er,

Am7 Em G

fif - ty ways to leave your lov - er." }
fif - ty ways to leave your lov - er." }

Just slip out the back Jack;

Bb6 C7

make a new plan, Stan;

you don't need to be coy, Roy,

G

{ Just get your-self free. }
{ Just lis-ten to me. }

Hop on the bus, Gus;

Bb6 C7

you don't need to dis-cuss — much; — Just drop off the key, Lee,

1 G 2 G

and get your-self free.

Slip out the free.

D.S. al Coda
(with repeats)

⊕ CODA G

free.

STILL CRAZY AFTER ALL THESE YEARS

WORDS & MUSIC BY PAUL SIMON

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Moderately

G G7/B C

I met my old lov-er on the street last night;
kind _____ of man who tends to so - cial - ize;

F7 G F#° Bsus4 B7 Em7 Eb7

she seemed so glad to see me, I just smiled. And we
I seem to lean on old fa - mil-iar ways. And I

Dm7 G7 C C#°

talked a - bout some old times and we drank our - selves some beers. } Still
ain't no fool for love songs that whis-per in my ears. }

G D7 Em C#°

cra-zy _____ af - ter all these _____ years; Oh, still

G/D D7 1 Cm D7 G C

cra-zy _____ af-ter all these years.

G 2 G9 Amaj7

I'm not the years. Four in the morn-ing;

E Em G#m7 C#sus4 C# F#maj7

crapped out, yawn - ing; long - ing my life a - way.

Em7 B C B C G

I'll nev-er wor - ry; why should I? _____

G7 C B C B C

It's all _____ gon-na fade.

B Am7 G G7/B C

Now I sit by my win-dow and I watch the cars;

F7 G F#o Bsus4 B7 E D/E

I fear I'll do some dam-age one fine day, But I

A A7/C# D D#o A

would not be con-vict - ed by a ju - ry of my peers. Still cra-zy _____ af-ter

E E#o F#m D#o A D

all _____ these years; Oh, still cra-zy, _____ still cra - zy,

A/E F7 A D A

Still cra - zy _____ af-ter all _____ these _____ years.

YOU BETTER YOU BET

WORDS & MUSIC BY PETE TOWNSHEND.

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Bright Rock



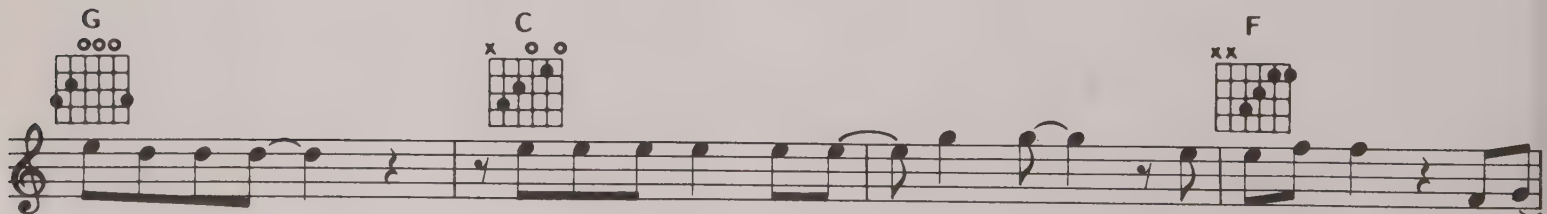
(Instrumental)



I call you on the tel - e - phone my voice - too rough with cig - a - rettes.
I want those fee - ble mind - ed ax - es o - ver - thrown



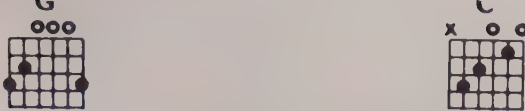
I some-times feel I should just - go home but I'm deal - ing with a mem - o - ry that
I'm not in - to your - pass - port pic - ture I just - like - your -



nev - er for - gets - nose.

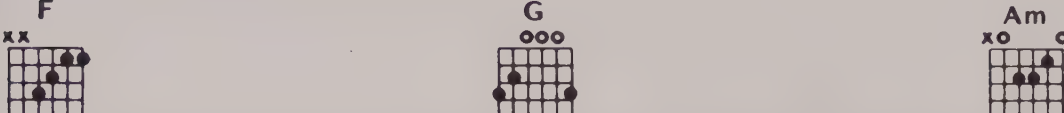
I love to hear you say - my name es - pec - ial - ly when you
You wel - come me with o pen arms - and o - pen legs,

G C



— say yes. — I got your bod - y right now on my mind — but I've drunk —
I know — on - ly fools have needs — but

F G Am



— my - self blind to the sound of old — T. Rex. — I don't real - ly mind —
this one — nev - er begs.

Gm F C/Bb



— how much you — love — me. — Ohh a lit - tle is al - right

F/A Abmaj7



to the sound — of old T. Rex. —
when you say — come o - ver and spend the night

C/G G



To - Ooh — To - night

C F Am G



When I say I love — you, you say you bet - ter.

C F Am G

When I say I need__ you, you say you bet - ter.

Dm Am G

You bet - ter bet your life. Or love will

Dm Am G

cut you, cut you like a knife.

Ab Eb Bb/C C/D

I lay on the bed__ with you we could make some book of re - cords.

Ab Eb Bb/C

Your dogs keep lick - ing my nose, And chew - ing up__ all those

Dm Am G Dm

let - ters say - in' you bet - ter.

Am G Am G Am

You bet - ter bet your life. You bet - ter love me

G Am C G C G C

all the time now. You bet - ter shove me back in - to line now.

Am G Am G Am C G C G C

I showed up late one night_ with a ne - on light_ for a vi - sa.

C F G

But know - ing I'm so ea - ger to fight_ can't make let - ting me in_ an - y

C F

I know that I been wear-in' cra - zy clothes and I

G C

ea - si - er. I know that I been wear-in' cra - zy clothes and I





look pret-ty crap - py some - times. But my bod - y feels — so good — and I





still sing a raz - or line ev - 'ry time. And when it





comes — to all that liv - ing I know what I'm




giv - ing I've got it all down to a tee —




— and it's free.






When I say I love — you, you say you bet - ter






When I say I need— you, you say you bet - ter.






When I say I love— you, you say you bet - ter.





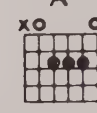
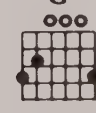

When I say I need— you, you say you bet - ter.





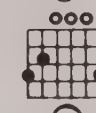




You bet - ter bet your life or my love will



cut you just like a knife.

Moderately Fast

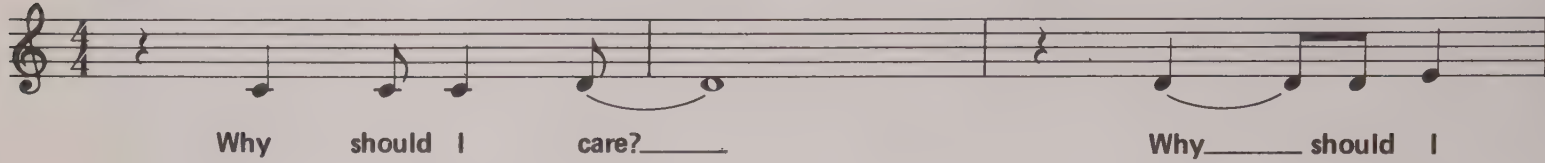
F/G



G7



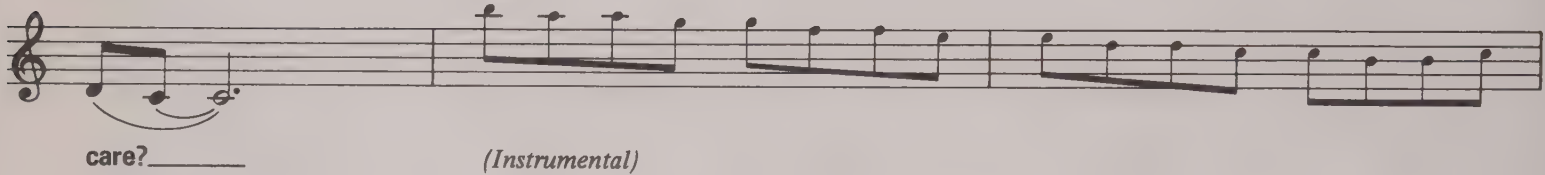
Em



Am



F/G



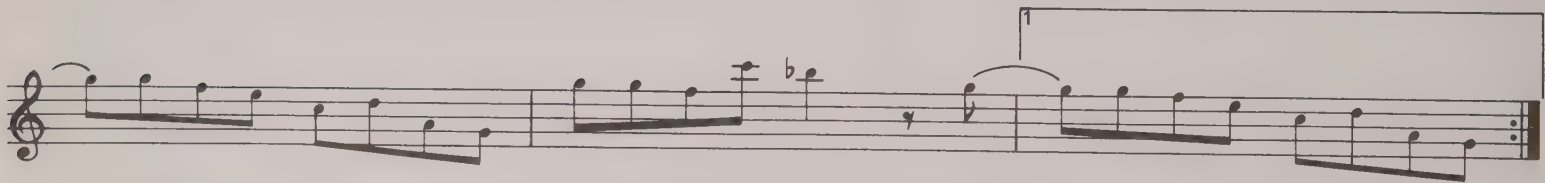
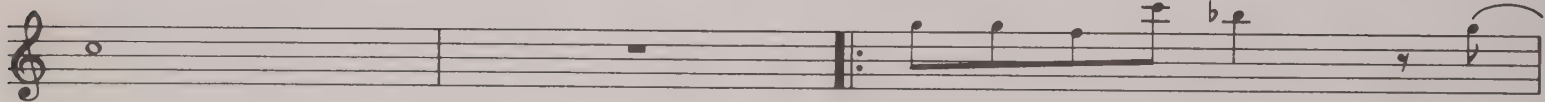
C



G

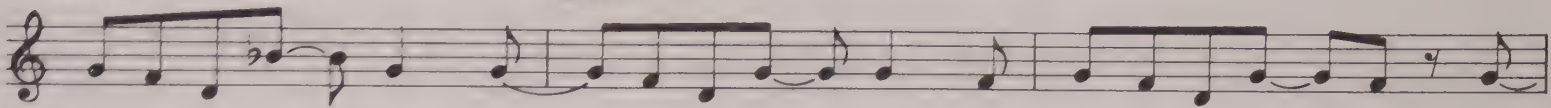
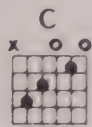


Driving

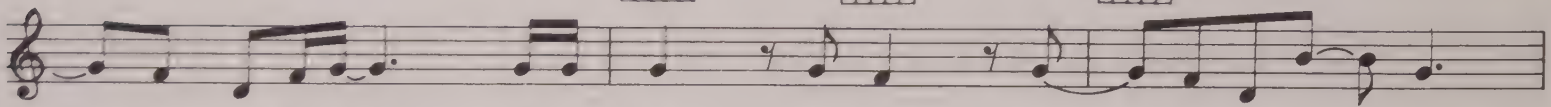




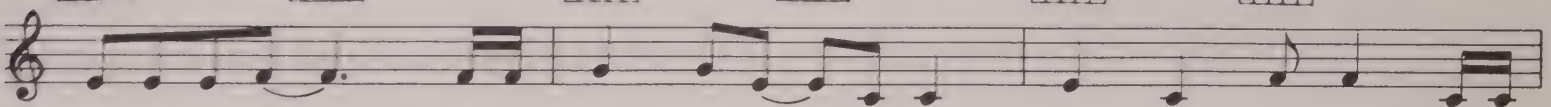
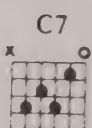
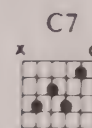
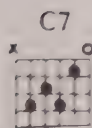
Girls of fif - teen, sex - ual - ly know - ing, The
raft in the quarry, slow - ly sink - ing,



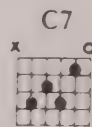
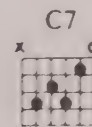
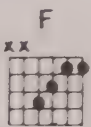
ush - ers are sniff - ing eau - de - co - logn - ing. The seats are se - duct - ive, ce -
Back by the lor - ry, ho - ly hitch - in'. dread - ful - ly sor - ry ap -



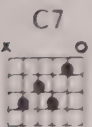
li - bate sit - ting, pret - ty girls dig - ging pret - ti - er wo - men,
ple scrump - ing, Born in the war, birth - day punch - ing.



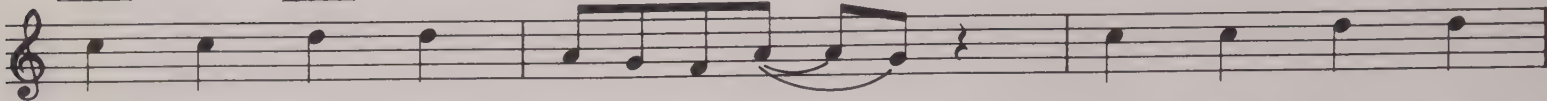
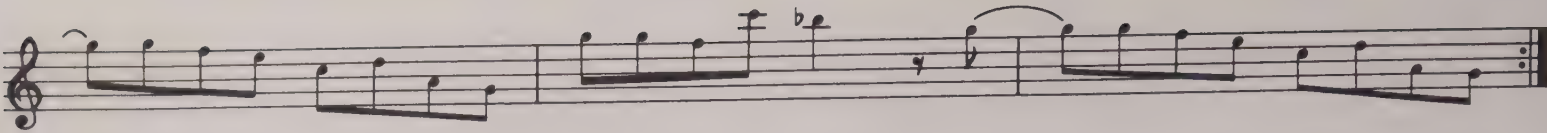
Ma - gi - cally bored on a quiet street cor - ner, Free frus - tra - tion in our
He man drag in a glit - tering ball - room Greyly out - ra - geous in my



minds and our toes. Quiet storm wa - ter my my gen - er - a - tion.
high heeled shoes. Tightly un - done they know what their show - ing.



Up - pers and down - ers, ei - ther way blood flows.
Sad - ly ec - stat - ic that their he - ros are news. (Instrumental)



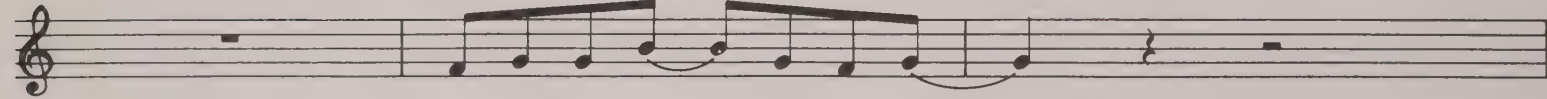
In - side, out - side, leave me a - lone. In - side, out - side,



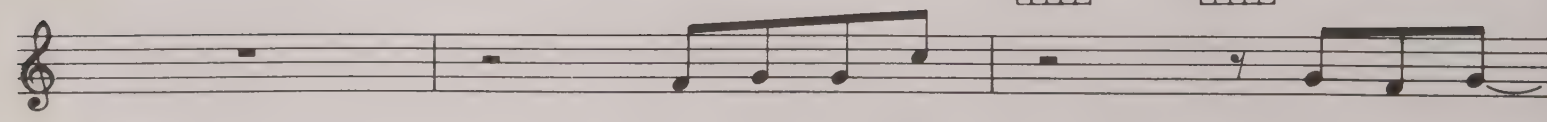
no - where is home. In - side, out - side, where have I been?



Out of my brain on the five fif - teen.



Out of my brain on the train.

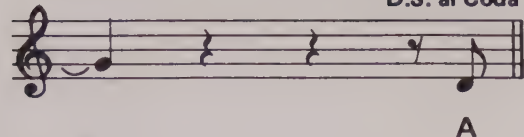


Out of my brain on the train.

G



D.S. al Coda



CODA



F



C



Out of my brain on the train.

G



Out of my brain on the train.

F



C

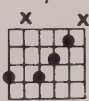


G



wo, I'm out of my brain.

F/G



G7



Why should I care?

Em



Am



F/G



Why should I care? (Instrumental)

C



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G



There she stood in the street
I took her home to my place

C



Smil - ing from her head ——— to her feet, I said
 Watch - ing ev - 'ry move on her face, She said



 "Hey, what is this?" Now ba - by, may - be
 "Look, what's your game ba - by,

may-be she's in need — of a kiss. I said "Hey, what's your
are you tryin' to put me in a shame?" I said "Slow, don't go so

G C₀ G

name ba-by, fast, may-be we can see things the same, Now don't you
don't you think that love can last?" She said

C₀

wait or hes-i-tate, Let's move be-fore they raise the park-ing
"Love, Lord a-bove, now you're tryin' to trick me in

G C₀ F

rate." love." Chorus All right now ba-by, It's all

C₀ G C₀

right now. All right

F C₀ G

now ba-by, It's all right now.

C₀

1 (D.C.) 2 All right

F C₀ G

now ba-by, It's all right now. Repeat ad lib & fade.

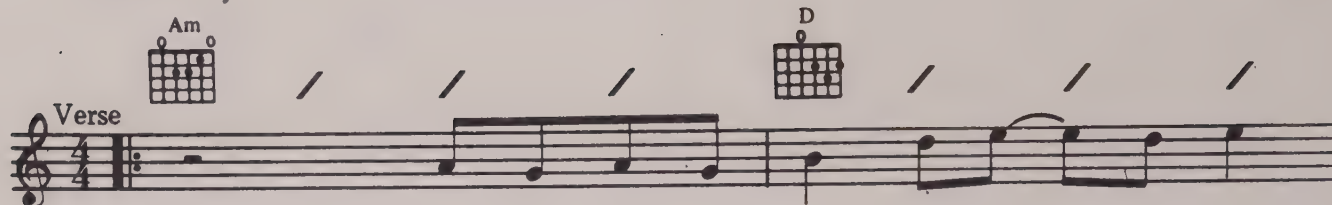
BADGE

WORDS & MUSIC BY ERIC CLAPTON & GEORGE HARRISON.

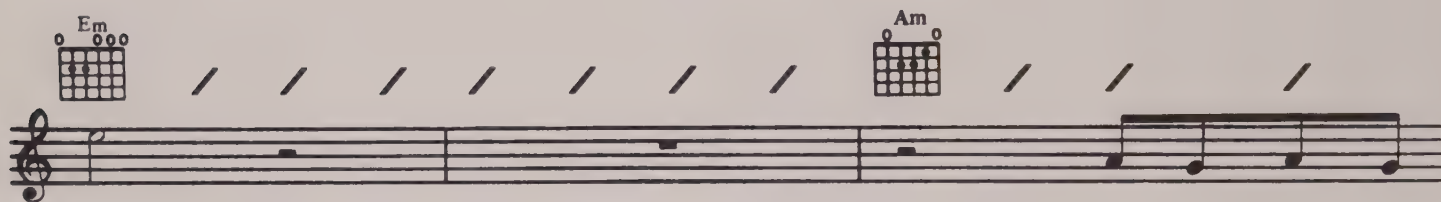
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Moderately

Verse

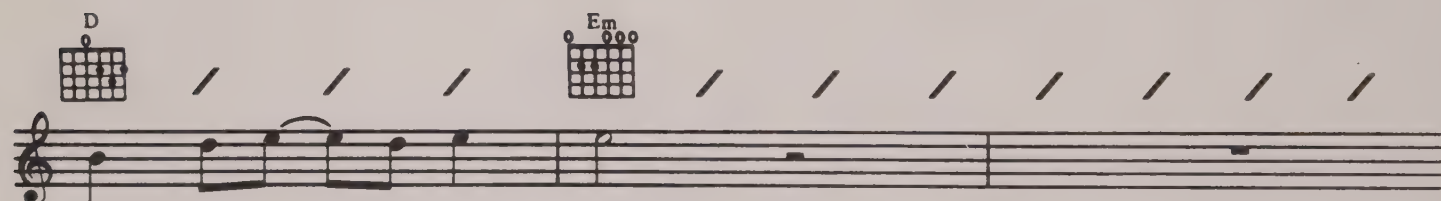


1. Think - in' 'bout the times you drove__ in my

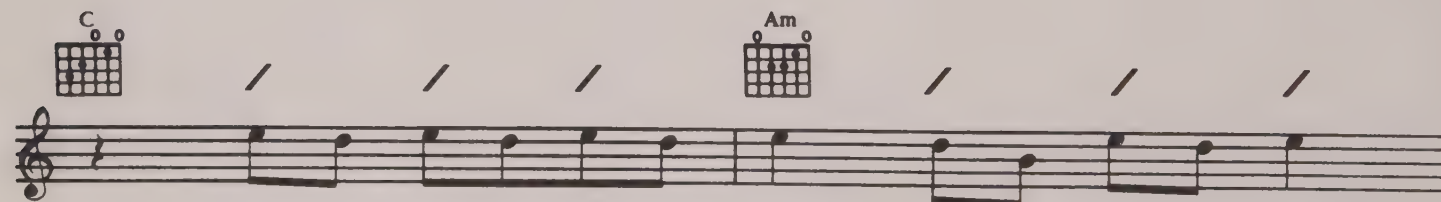


car,

Think - in' that I

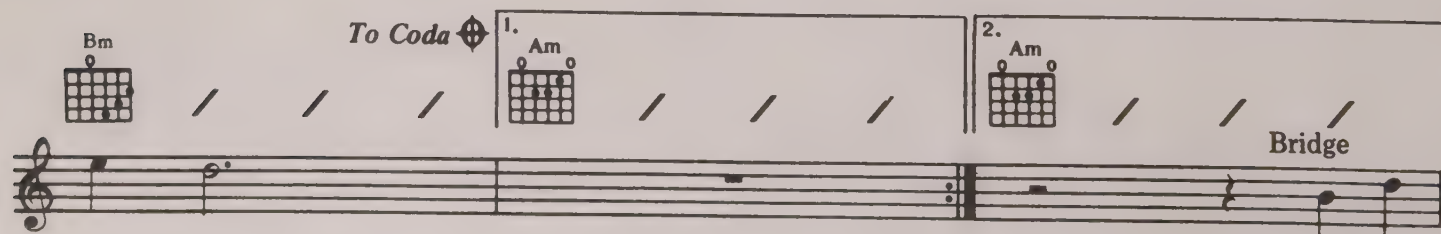


might have drove__ you too far.



And I'm think - in' 'bout the love that you laid on my

To Coda



ta - ble.

Bridge

Yes, I

C G D

told you that the light goes up and down. Don't you

C G D C G

no - tice how the wheel goes 'round? And you bet - ter pick your - self up

D C G D

from the ground be - fore they bring the cur - tain down. Yes, be -

C G D D. C. al Coda

fore they bring the cur - tain down.

Coda

Am (hold)

2. I told you not to wander 'round in the dark.
I told you 'bout the swans that live in the park.
Then I told you 'bout our kid. Now he's married to Mabel.

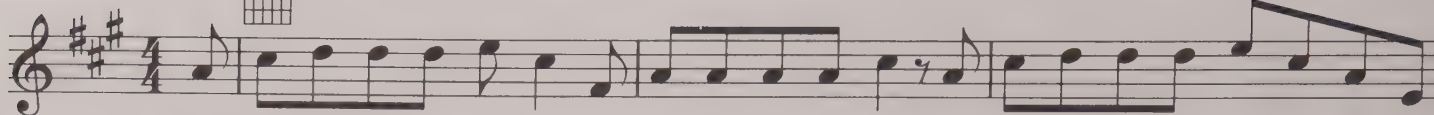
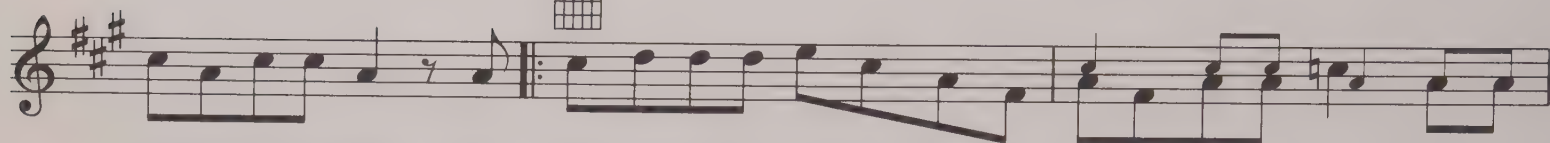
Bridge

3. Talkin' 'bout a girl that looks quite like you.
She didn't have the time to wait in the queue.
She cried away her life since she fell off the cradle.

WORDS & MUSIC BY STEVEN TYLER & JOE PERRY.

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A

[illegible]

mm mmmmmm mm. I'll tell ya lit - tle se - cret make you want to jump and shout. When you times they be a-chang-in' though the blind lead the blind. And ya



talk to me in cir - cles take your foot out of your mouth. It's
know your head is emp - ty though there's some - 'um on yo' mind. You been



hard e - nough to make it when you're liv - in' on the street. And you
shack - in' up with Lu - cy and when the morn - in' comes you with



want to tell some - bod - y but you got to be dis - creet. Huh.
Sal - ly in the al - ley and the junk - ies and the bums. You

D7

Then you catch your girl - friend with her skirt hiked up to here. Hon - ey, uh,
 won - der why your girl - friend has her skirt hiked up to here. Hon - ey, uh,

A **E** **A** **D** **B**

don't get mad, — get e - ven. } Don't get mad, get
 don't get mad, — get e - ven. — }

E **A** **D** **B** **E** **A** **D**

e - ven. Don't get mad, get e - ven. Yeah. —

B

1 **C** **D** 2 **C** **D**

Don't get mad, get e - ven. — Say the e - ven. —

A7 **D**

(Spoken:) Wait'll you see what I got in store for you. Roll the dice get luck - y 'cause they'll

B

roll ya for a dime. You got noth - in' else to lose — if you

D

on - ly lose your mind... When plea - sure that is shal - low caus - es

trou - ble to be deep, you've been dust - ed with the dev - il while he

sweeps you off yo feet. Huh. Tell ya lit - tle se - cret make you

want to jump and shout. When you talk to me in cir - cles take your

foot out of your mouth. It's hard e - nough to make it when you're

liv - ing on the street and you hate to be a wise - guy — when your

feet are in con - crete. Oh. Sleep - ing with the dogs — and you

wake up with the fleas. Hon - ey, don't get mad, — get e - ven. —

F#

A7

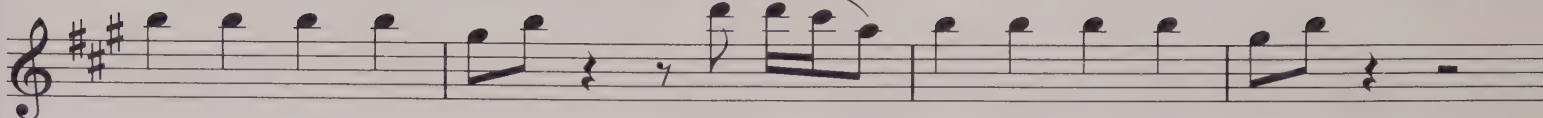
D7

A7

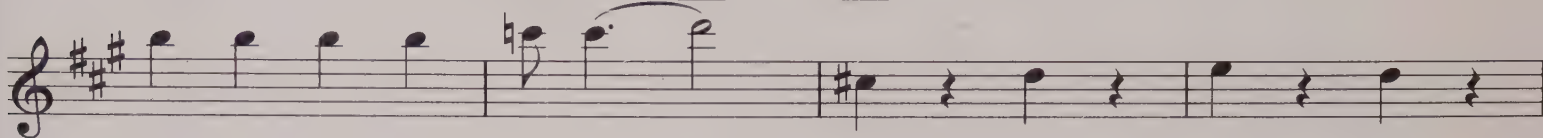
D7

A

E A D



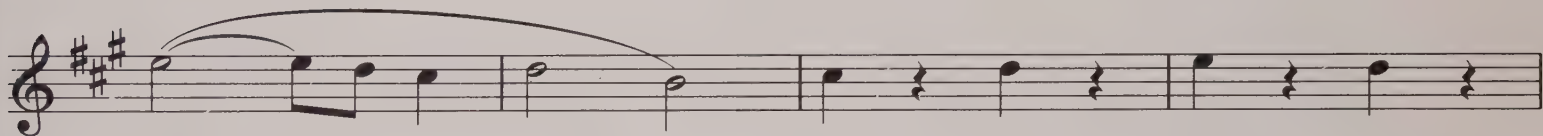
Don't get mad, get e - ven. Yeah. _____ Don't get mad, get e - ven.



Don't get mad, get e - ven. _____ Uh uh uh uh



uh uh uh uh. Uh. _____



Uh. _____ Uh uh uh uh



uh uh uh uh. Uh. _____



Uh. _____



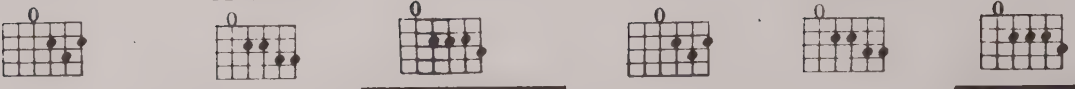
Repeat and Fade

DREAMER

WORDS & MUSIC BY RICK DAVIES & ROGER HODGSON

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D A7sus4 A7 D A7sus4 A7



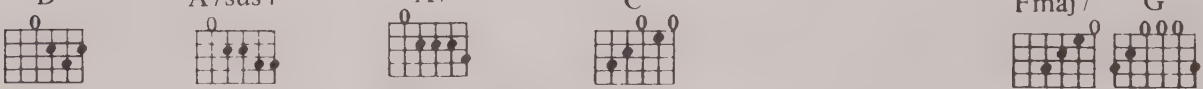
Dream - er, you know you are a dream - er, Well you can put your

C Fmaj7 G D A7sus4 A7



hands in your head, oh no, I said dream - er, you're noth-ing but a

D A7sus4 A7 C Fmaj7 G



dream - er, Well you can put your hands in your head, oh no.

Fmaj7 G Ab Bbadd9 Gm C



I said far out, what a day a year, a life it is.

Ab Bbadd9 Gm C



You know, well you know you had it com-ing to you,

Gm C D A7sus4 A7

now there's not a lot I can do. Dream - er, you stu- pid lit- tle

D A7sus4 A7 C Fmaj7 G

dream - ers, so now you put your head in your hands, oh no, oh!

D A7sus4 A7 D A7sus4 A7 C Fmaj7 G

I said

Ab Bbadd9 Gm C

far out, what a day, a year, a laugh it is.

Ab Bbadd9 Gm C

You know, well you know you had it com-ing to you,

Gm C Bb/C (Instrumental)

now there's not a lot I can do.

C

We'll work it out some-day,

Bb/C




If I could see some-thing. (Well you can see an -y-thing you
(Choir)

Bb/C



want boy,) If I could be some - one _ (You can be an y one,
(Choir)

C



cel - e - brate boy,) Well if I could do some-thing, (well you can do some-thing) If
(Choir)

Bb/C



I could do an-y-thing (well you can do some-thing out ____ of this world ____)

C



(Ah _____) we'll take a dream on a

Bb/C



Bb/C



C



Sun - day, we'll take a life, take a hol - i - day ____

C



Bb/C



Take a lie, take a dream - er,

Bb/C

(Choir) (Dream) dream(dream) dream (dream) dream (dream) dream a - long

(Dream - er)
Come on and dream and dream - a - long -

come on and dream and dream - a-long - (come a - long) come on and dream and dream - a - long -

come on and dream and dream - a-long - Dream - er, you know you are a

dream - er, Can you put your hands in your head, oh no; I said

dream - er, you're noth-ing but a dream - er, can you put your

hands in your head oh no, oh no.

GIVE A LITTLE BIT

WORDS & MUSIC BY RICK DAVIES & ROGER HODGSON

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Moderately slow

D

1. 3. Give a lit-tle bit, _____ give a lit-tle bit _____ of your love _____

A **G** **A** **G** **D** **A**

_____ to me. I'll give a lit-tle bit, _____

D **G** **A** **G** **A** **G**

I'll give a lit-tle bit _____ of my love _____ to you.
I'll give a lit-tle bit _____ of my life _____ for you.

Bm **Em7sus4** **E7** **To Coda** **C**

There's so much _____ that we need _____ to share, _____ so send a smile _____ and show
Now's the time _____ that we need _____ to share, _____ so

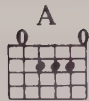
Bm/A **A** **D** **A** **D** **A**

_____ you care. _____

2. I'll give a lit-tle bit, _____

D **G** **A** **G** **A** **G**

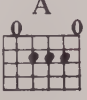
I'll give a lit-tle bit _____ of my life _____ for you.



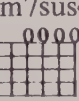
So, give a lit-tle bit. _____ Oh, give a lit-tle bit _____ of your time _____



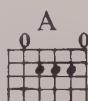




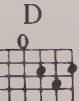
_____ to me. See the man _____ with the lone -

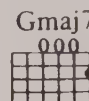
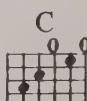






ly eyes. _____ Oh, take his hand, _____ you'll be _____ sur - prised. _____




(This section optional)

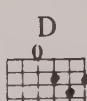
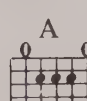




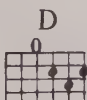
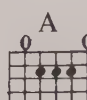
D.C. al Coda  CODA  

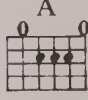
Aah _____ Find your - self, _____ we're on _____




_____ our way _____ back home. _____ Oh go - in' home. _____

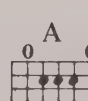







Don't you need, don't you need to feel _____ at home. _____









Oh, yeah, _____ we got-ta sing. _____

THE LOGICAL SONG

WORDS & MUSIC BY RICK DAVIES & ROGER HODGSON

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Moderate rock

Cm  Ab  G 

1. When I was young, — it seemed that life was so won - der - ful,
2. sent me a - way — to teach me how to be sen - si - ble,

Bb  Ab 

a mir - a - cle, oh, it was beau - ti - ful,
log - i - cal, oh, re - spon - si - ble,

Adim  Cm 

mag - i - cal. And all the birds in the trees, — well they'd be
prac - ti - cal. And they showed me a world — where I could

Ab  G  Bb 

sing - ing so hap - pi - ly, oh, joy - ful - ly,
be so de - pend - a - ble, oh, clin - i - cal

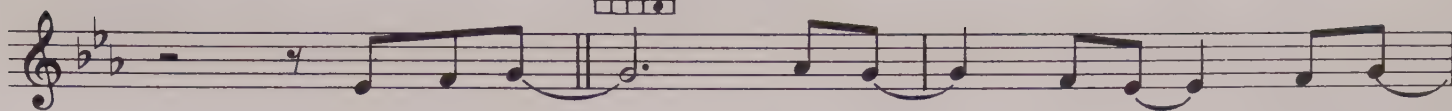
Ab  Adim  1, 3.

oh play - ful - ly watch - ing me. But then they
oh, in - tel - lec - tu - al, cyn - i - cal.

2, 4.



Chorus



1. There are times _____ } when all _____ the world's _____ a - sleep, -
 2. At night, _____ }

Am7b5/Eb



Ab/Eb



_____ the ques - tions run _____ too deep _____ for such -

Db



Fm/C



Bbm



Fm/Ab

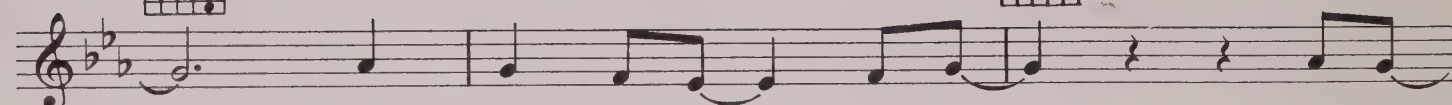


_____ a sim - ple man. _____ Won't you please -

Eb

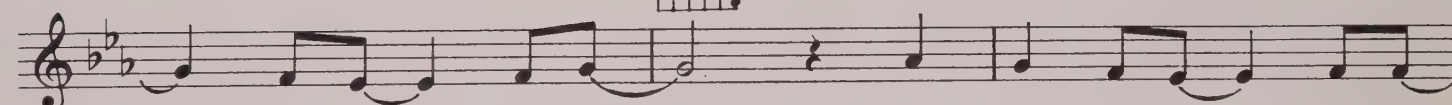


Am7b5/Eb



_____ please tell me what _____ we've learned? _____ I know

Ab/Eb



_____ it sounds _____ ab - surd _____ please tell me who _____ I am. _____

2nd time
To Coda

Db



Fm/C



Bbm



Fm/Ab



Db



Fm/C



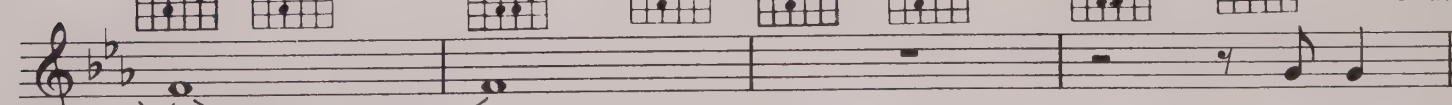
Bbm



Fm/Ab



D.S. 3rd
Verse al
Coda



I said,

CODA

Who I am, _____ who I am, _____

who I am. _____

Repeat and Fade

VERSE 3:

I said, Now watch what you say or they'll be calling you a radical,
a liberal, oh fanatical, criminal.
Oh, won't you sign up your name, we'd like to feel you're acceptable,
respectable, oh, presentable. A vegetable!

VERSE 4:

Instrumental

(To 2nd Chorus)

RIKKI DON'T LOSE THAT NUMBER

WORDS & MUSIC BY WALTER BECKER & DONALD FAGEN

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Moderately

Chord diagrams: D, A, E

We hear you're leav - ing that's O. K.
I have a friend in town, he's heard your name.

Chord diagrams: D, A

I thought our lit - tle wild - time had just be -
We can go out driv - ing on Slow Hand

Chord diagrams: E, C#, B, D

gun.
Row. I guess you kind of
We could stay in -

Chord diagrams: A, E

scared your-self, you turn ____ and run. ____
side and play games ____ I ____ don't know. ____

Chord diagrams: F#m7, A, N.C.

But if you have a change of heart, ____
And you can have a change of heart. ____

E G

Rik - ki, don't lose that num - ber; you don't wan-na call no - bo - dy else. —

A G

Send it off in a let - ter to your -

D C

- self. Rik - ki, don't lose that num -

Em

- ber; it's the on - ly one you own. — You might

C D A Tacet

use it if you feel bet - ter when you get —

E *To Coda* ◆

home.

Amaj7 G#m7

You tell your - self you're not my kind, _____

Amaj7 C#m7 F#m7

but you don'y ev - en know your mind. _____ And you could have a

A N.C.

change of heart. _____

D.%. al Coda

◆ *CODA*

Rik - ki, don't lose that num-

Rik - ki, don't lose that num - ber.

- ber, Rik - ki, don't lose that num - ber. ____

REELIN' IN THE YEARS

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Moderately

D

A/C#

Bm7

A

D

Your ev - er - last - in' sum - mer, you can see it fad - in' fast, so you
tellin' me your a gen - ius since you were sev - en - teen; in
spent a lot of mon - ey and I spent a lot of time; the

A/C#

Bm7

A

C#°/E

grab a piece of some - thin' that you think is gon - na last. Well, you
all the time I've known you I still don't know what you mean. The
trip we made to Hol - ly - wood is etched up - on my mind. Af - ter

C°/Eb

B°/D

A/C#

D

would - n't ev - en know a dia - mond if you held it in your hand; the
week - end at the col - lege did - n't turn out like you planned; the
all the things we've done and seen you find an - oth - er man; the

A/C#

Bm7

A

things you think are pre - cious I can't un - der - stand.
things that pass for know - ledge I can't un - der - stand.
things you think are use - less I can't un - der - stand.

Gmaj9

Are you reel - in' in the years, — stow - in' a - way the

A



Gmaj9



time? _____

Are you gath - er - in' up the tears, _____

A



have you had e - nough of mine? _____

Are you reel - in' in the

Gmaj9



years, _____

stow-in' a - way the time? _____

A



Gmaj9



Are you gath - er - in' up the tears, _____

have you had e - nough of

F#m7



1, 2.

A



D



3. A



D.S. (instrumental)
and Fade

mine? _____

You been
I

IF YOU LOVE SOMEBODY SET THEM FREE

WORDS & MUSIC BY STING

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Moderato

mf If you need _____ some-bod - y, Call my
name. _ If you want _____ some-one, You can do the
same. If you want to keep some-thing pre-cious,
You got to lock it up and throw a - way the key.
If you want to hold on to your pos-ses-sion, Don't ev-en
think a - bout me. If you love _____ some-bod - y,
If you love _____ some-one, If you love _
_____ some-bod - y, If you love _____ some-one, Set them

free. Set them free. Set them
 free. Set them free. If it's a
 (see block lyric)
 You can't con - trol an in - dep - end - ent heart.
 Can't tear the one you love a - part.
 For - ev - er con - di - tioned to be - lieve that we can't live, We can't
 live here and be hap - py with less; So man - y rich - es, so
 man - y souls. Ev' - ry - thing we see that we want to pos - sess, if you need
 CODA free. Set them

If it's a mirror you want, just look into my eyes,
 Or a whipping boy, someone to despise,
 Or a prisoner in the dark,
 Tied up in chains you just can't see,
 Or a beast in a gilded cage,
 That's all some people ever want to be.

PRIVATE DANCER

WORDS & MUSIC BY MARK KNOPFLER

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Moderate Beat

Em7 Bm7 Cmaj7 Em7 Bm7

Well the men come in these pla - ces — and the men are
I wan - na make a mil - lion dol - lars — I want to live out

Am7 Em7 Bm7 Cmaj7 Em7 D6

all the same.. You don't look at their fac - es — and you don't
by the sea. — Have a hus - band and some chil - dren — yeah I guess I want a

Am7 Em7 Bm7 Cmaj7 Em7 Bm7

ask their names. You don't think of them as hu - man, — you don't think of
fam - i - ly. — All the men come in these pla - ces, — and the men are

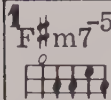
Am7 Em7 Bm7 Cmaj7 Em7 D6

them at all, you keep your mind on the mon - ey, — keep - ing your eyes
all the same, you don't look at their fac - es, — and you don't

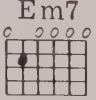
Am7 Am7 C G G Em7

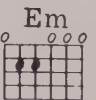
on the wall, — ask their names, — { I'm your pri - vate dan - cer, a dan - cer for mo - ney, I'll do what you want me to



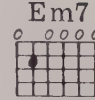


do. I'm your pri - vate dan - cer, a dan-cer for mo-ney, and an - y old mu-sic will

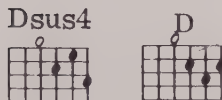



do. an - y old mu - sic will do. I'm your

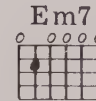
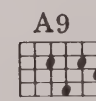



pri - vate dan - cer, a dan - cer for mo - ney, I'll do what you want me to





do, just a pri - vate dan - cer, a dan - cer for mo-ney and an - y old mu-sic will

do. Deutsch-marks or dol - lars, — a

few pounds ster-ling will do nice - ly thank you, — let me loos - en up your





col - lar, — tell me do you want to see me do the shim-my a - gain. — I'm your

To fade on repeat

WE DON'T NEED ANOTHER HERO

WORDS & MUSIC BY GRAHAM LYLE AND TERRY BRITTEN

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Moderato

mf

Out of the ru - ins, Out from the wreck -

- age, — Can't make the same — mis - take — this time.

We are the child - ren, The last gen - er - a -

- tion, We are the ones — they left — be - hind. —

And I won - der when we are ev - er going to change, —

Liv - ing un - der the fear till no - thing else re - mains.

We Don't Need An - oth - er He - ro, — We don't need to know the

Chords: Bb, F, Bb, F, Eb, F, C, Gm7, F, Gm7, F, Eb, F, Cm7, Eb, F, Cm7, F, Eb, F, Eb, F, Eb, F.

way home, ——— All we want is life be - yond ——— the thun-der dome. ———

— - mains. All the child-ren say We Don't Need An-oth-er

He - ro, — We don't need to know the way home. ——— All we want is life be -

yond ——— the thun - der dome. So what do — we do —

— with our lives; we leave on - ly a mark; — Will our stor - y

shine like a light, — Or end in the dark, Is it all or no - thing?

D.S. to FADE on Chorus

VERSE 2:

Looking for something we can rely on,
There's got to be something better out there.
Love and compassion, their day is coming,
All else are castles built in the air.

WHAT'S LOVE GOT TO DO WITH IT

WORDS & MUSIC BY GRAHAM LYLE & TERRY BRITTEN

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Slow rock

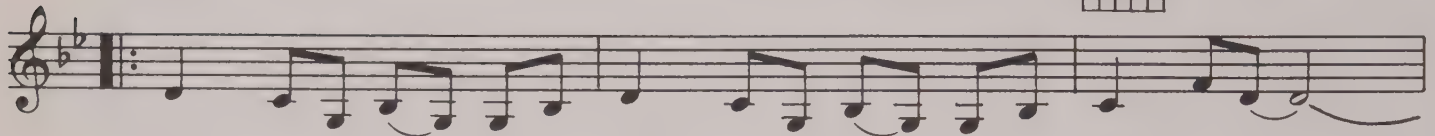
Gm7



(instrumental)

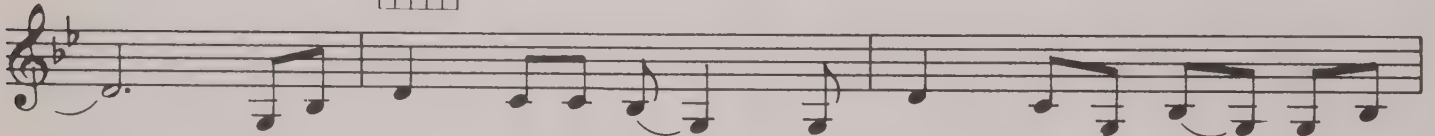
You

F/G



must un - der - stand — that the touch of your hand — makes my pulse re - act; —

Gm7



— that it's on - ly the thrill — of boy meet - ing girl — op - po -

F/G



Eb



F



sites at - tract. — It's phy - sic - al, — on - ly log - i - cal, —

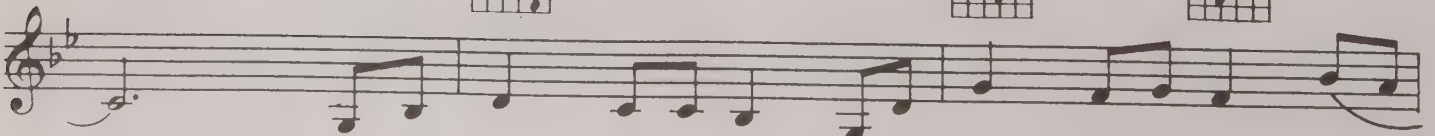
Eb



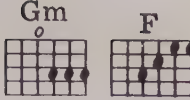
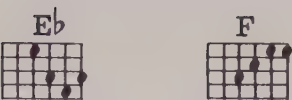
Fsus4



F

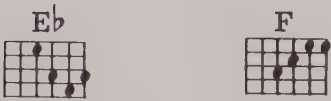
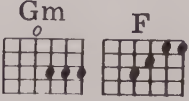
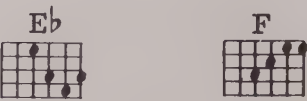


— you must try to ig - nore that it means more than that. Oh, —



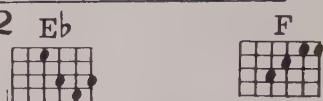

— what's love — got to do, got to do with it? What's love — but a



sec - ond-hand e - mo - tion? What's love — got to do, got to do with it?



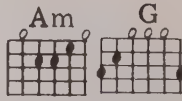




Who needs a heart when a heart can be bro - ken? 2. It heart can be bro - ken?

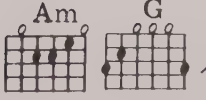








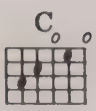
(Instrumental)



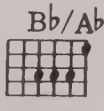


I've been tak - ing on a





new di - rec - tion, but I have — to say —


I've been think-ing 'bout my own pro - tec - tion; it scares me to feel this way..







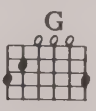
Oh, — what's love — got to do got to do with it?
(bro - ken.)








What's love — but a sec - ond-hand e - mo - tion? What's love — got to




do, got to do with it? Who needs a heart when a heart can be

2. It may seem to you
That I'm acting confused
When you're close to me.
If I tend to look dazed,
I read it in some place;
I've got cause to be.
There's a name for it,
There's a phrase that fits,
But whatever the reason,
You do it for me.

RIVER DEEP, MOUNTAIN HIGH

WORDS & MUSIC BY PHIL SPECTOR, ELLIE GREENWICH & JEFF BARRY

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Moderately, with a strong beat

When I was a lit-tle girl — I had a rag — doll,
— you have a pup-py, —

The on - ly doll — I've ev - er owned. —
That al - ways fol - lowed you a - round? —

Now I love him just the way — I loved that
Well, I'm gon - na be as faith - ful as that

rag — doll.
pup-py, —

But on - ly now — my love has grown, —
No, I'll nev - er let you down, —

And it gets strong - er in ev - 'ry way, —
'Cos it goes on — and on — like the riv - er flows, —

B $\flat$ F7 F11

And it gets deep - er, let me say_
And it gets big - ger, ba - by, and hea-ven knows

B $\flat$ F7 F11

And it gets high - er, day by day._
And it gets sweet-er, ba - by, as it grows.

B $\flat$ CHORUS A $\flat$

Do I love you, right or wrong?

B $\flat$

Yeah riv - er deep, moun-tain high,_

A $\flat$

yeah yeah yeah. If I lost you, would I cry?

B $\flat$

I would, ba - by, _

Fine

ba - by, _____ ba - by. _____

When you were a young boy did—

B $\flat$

I love you, ba - by like a flow-er loves the spring, _____

And I love you, ba - by, like a ro - bin loves to sing. _____

E $\flat$

And I love you, ba - by, like a school-boy loves a prank, _____

B $\flat$

And I love you, ba - by, riv-er deep, _____ moun-tain high. _____

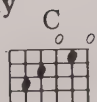
D.S. al Fine

VIENNA

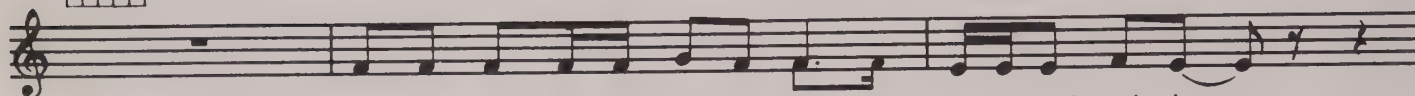
WORDS & MUSIC BY M. URE, B. CURRIE, W. CANN & C. ALLEN

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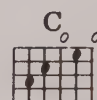
Moderately



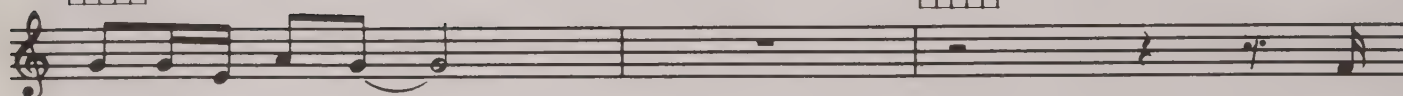
We walked in the cold — air, —
mu - sic is weav - ing —



frez - ing breath on the win-dow pane, ly - ing and wait - ing. —
haunt-ing notes pizz - i - ca - to strings, the rhy - thm is call - ing. —

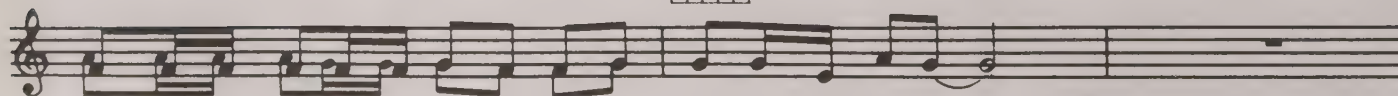


A man in the dark in the pic - ture frame so
A - lone in the night as the day-light brings a



mys - tic and soul - ful. —
cold emp - ty si - lence. —

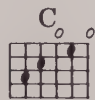
A
The



voice reach - ing out and a pierc - ing cry, it stays with you un - til —
warmth of your hand and a cold grey sky, it fades to the dis - tance. —

The feel - ing is gone, on - ly you and I, this means no - thing to me,
 The im - age is gone, on - ly you and I, this means no - thing to me,

This means no - thing to me. _____ } Oh _____ Vi - en - na _____
 This means no - thing to me. _____ }

al Coda  

Instr.

1. _____ 2. _____

D.S. al Coda

The This means

 *CODA*

F

I CAN SEE FOR MILES

WORDS & MUSIC BY PETER TOWNSHEND

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Sheet music for the song "I Can See for Miles" by The Who, featuring guitar chords and lyrics.

Chords: D, F, G, D, F, G, D, F, G, D, Dm7, G, Bb, Gsus4, D(omit 3), Dm7, D, Dm, F, G, D, F, G.

Lyrics:

I know you've de-ceived me. Now here's a sur-prise

I know that you have 'cos there's ma-gic in — my

eyes I can see for miles and miles and

miles and miles and miles — Oh

yeah —

If you think that I
You took ad-van-tage of my
The Ei-fel Tower and the

don't know a bout the lit-tle tricks you play —
trust in you when I was so — far a-way —
Taj Ma-hal are mine to see on clear — days —

D F G D

And nev - er see you when de - lib - 'rate-ly you put things in my way —
 I saw you hold-ing lots of oth - er guys and now you got the nerve to say —
 You thought that I would need a crys-tal ball to see right through the haze —

G A

Well here's a poke at you. — You're gon - na choke on it too. — You're gon-na
 That you still want me. — Well — that's as may-be — But you
 Well here's a poke at you. — You're gon - na choke on it too. — You're gon-na

G A A D6

lose that smile — Be - cause all the while — } I could see for
 lose that smile — Be - cause all the while —
 lose that smile — Be - cause all the while —

G A11 D G A11 D

miles and miles I could see for miles and miles I can see for

Dm7 G Bb To Coda Gsus4

miles and miles and miles and miles and

D(omit 3) Dm7 D 1. D 2. D D.% al Coda

miles — Oh yeah. — I

CODA

Gsus4 D

miles and miles and miles and miles and miles.

MY GENERATION

WORDS & MUSIC BY PETE TOWNSHEND

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Moderately

F Bb

Peo - ple try to put us down — [Talk - in' 'bout my

Eb Bb F Eb

gen - er - a - tion] Just be - cause we get a - round

F Bb Eb Bb F

[Talk - in' 'bout my gen - er - a - tion] Things they do look

Eb F Bb Eb Bb

aw - ful cold. — [Talk - in' 'bout my gen - er - a - tion]

F Eb F Bb

Hope I die be - fore — I get old.

Eb Bb F Eb

gen This is my gen - er - a - tion, — This is my gen - er -

er - a - tion]





a - tion, ba - by. _____







Why don't — you all

fade — a - way? —

[Talk - in' 'bout my gen - er - a - tion]






Don't try and dig what we all say. —






[Talk - in' 'bout my

I'm not tryin' to cause a big sen - sa -

gen - er - a - tion]







- tion.

[Talk - in' 'bout my gen - er - a - tion]

I'm just talk - in' 'bout my







gen - er - a - tion. _____

This is my gen - er - a - tion]






a - tion, — This is my gen - er - a - tion, ba - by. _____

1. N.C.

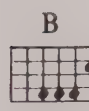
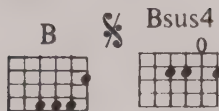
2.   

PINBALL WIZARD

WORDS & MUSIC BY PETER TOWNSHEND

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Bright ♩ = 132

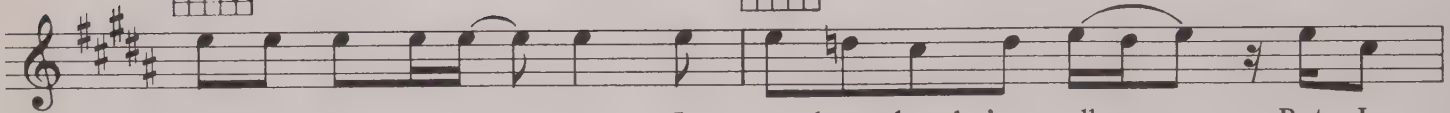


1. Ev-er since I was a young boy — I played the sil - ver ball; From
stands like a stat - ue, — be-comes part of the — ma-chine,
Ain't got no dis trac tions, — can't hear no buzzes and bells, Don't
4. He's been on my fav - 'rite tab - le, — He can beat — my best, His dis-

Asus4



A

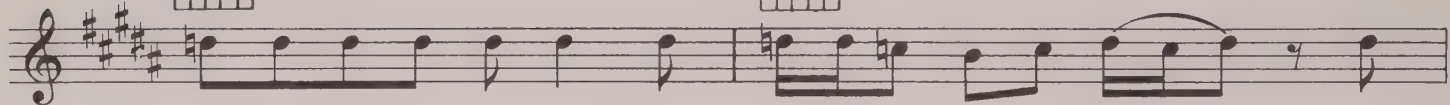


So - ho down to Brigh - ton I must have played 'em all — But I
Feel - in' all the bump - ers, al - ways play - in' clean, —
see no lights a flash - in' plays by sense of smell, —
ci - ples lead him in — And he just does the rest. — He's got

Gsus4



G

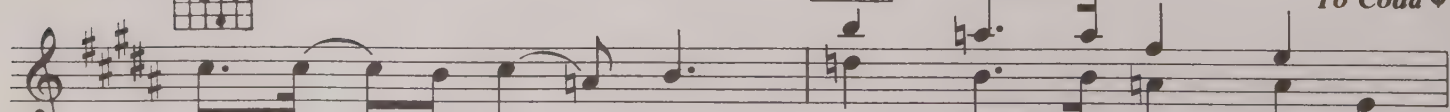


ain't seen noth - in' like him in an y a - muse-ment hall —
Plays by in - tu - i - tion, the dig - it coun - ters fall. —
Al - ways gets a re - play nev - er seen him fall. — That
cra - zy flip - pin' fin - gers, nev - er seen him fall. —

F#sus4



F#7



To Coda ♦

deaf, dumb — and blind — kid sure plays a mean pin -

B A D E B A D E

ball.

E E B E B

1.2. He's a pin - ball wiz - ard there has ____ to be a twist, A
3. I thought I was ____ the bo - dy ta - ble king, But

E B G D

pin - ball wiz - ard, got such a sup - ple wrist. ____
I just han - ded my pin a ball crown to him. ____

1.2. D

How do you think ____ he does ____ (I don't ____ know..)

3. D% al Coda CODA B

What makes him ____ so ____ good? ____ 2. He
3. ____ ball.

SEE ME, FEEL ME

WORDS & MUSIC BY PETER TOWNSHEND

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Rubato

Ebmaj7 **F** **Ebmaj7** **F**

Ebmaj7 **Fsus** **F** **Fsus** **F** **G**

See me, feel me, touch me, heal me.

Ebmaj7 **Fsus** **F** **Fsus** **F** **G**

See me, feel me, touch me, heal me.

Ebmaj7 **Fsus** **F** **Fsus** **F** **G**

See me, feel me, touch me, heal me.

Ebmaj7 **Fsus** **F** **Fsus** **F** **G**

See me, feel me, touch me, heal me.

G B A

Lis-'ning to you — I get the

C_o A E A

mu - sic; Gaz-ing at you — I get the heat; Fol-low-ing you — I climb the

C_o G D B Bsus4

moun - tain; I get ex - cit - ment at your feet! — Right be-hind

A C_o A E

you I see the mil - lions; On you I see the glo - ry; From

A C_o G D B

you I get o - pin - ions; From you I get the sto - ry.

D.S. and fade %

COME BACK AND STAY

WORDS & MUSIC BY JACK LEE

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Moderato

mf Since you've been gone,  bye. I shut my eyes. I was trying to hide. op - ened my

 and I fan - ta - size that you're here with me, what I felt in - side un - til it passed me by eyes and I re - al - ised what we had to - geth - er

 will you ev - er re - turn I won't be sat - is - fied you said you'd re - turn You said that you'd be mine will you ev - er re - turn Or have you changed your mind

 *al Coda*  'til you're by my side. Don't wait an - y long - er. 'til the end of time, well don't wait an - y long - er. if you wan - na stay mine, just love me for - ev - er.

  (Come back) Why don't you come back please hur - ry why don't you come

back please hur-ry. Come back and__ stay for good this time._

____ Come back and__ stay for good this time._

____ When you__ said good-__

Oh, since you've been gone, _

CODA

Why don't__ you come back please

hur-ry, why don't__ you come hur-ry just come back and__ stay for

good this time ____ Come back and ____

Repeat & fade

New from Music Sales - the one-and only, ultimate busker book! It's *the* book to take to a party... to a gig... on your holiday... or to that famous desert island!

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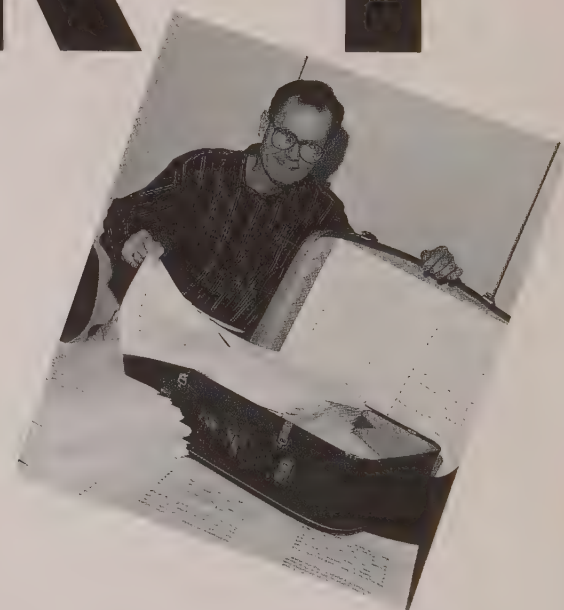
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For piano, organ, guitar, all electronic keyboards and all 'C' instruments
With an easy-to-use A-Z title finder plus a classified 'song type' index.
As a bonus, here's just a quarter of the titles in this unique bumper songbook.

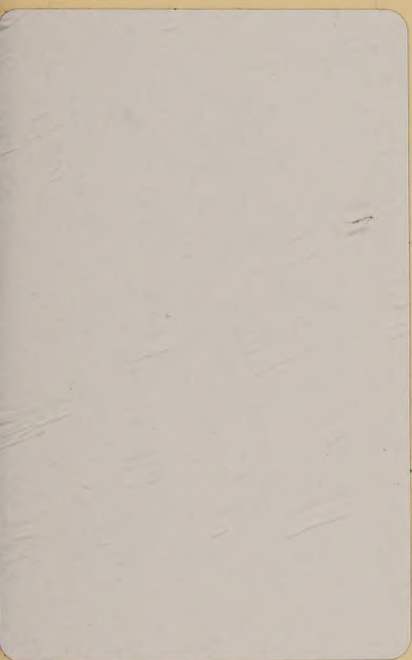
'A' You're Adorable	Hello, Goodbye	Ruby Don't Take Your Love To Town
A Fine Romance	Here, There And Everywhere	Satin Doll
A Fool Such As I	Hey Jude	Scarborough Fair
A Hard Day's Night	Hey, Good Lookin'	Shake Rattle And Roll
A Man And A Woman	Honeyuckle Rose	She Loves You
A Teenager In Love	I Came I Saw I Conquered	Singing The Blues
Act Naturally	I Don't Want To Spoil The Party	Sixteen Tons
Against All Odds	I Dreamed A Dream	Sloop John B
Ain't Misbehavin'	I Feel Pretty	Smoke Gets In Your Eyes
All I Have To Do Is Dream	I Fought The Law	Solitude
All My Loving	I Left My Heart In San Francisco	Something
America	I Saw Her Standing There	Somewhere
An American In Paris	I'm A Loser	Spanish Eyes
An Old Fashioned Love Song	I'm Beginning To See The Light	Stand On The Corner
Angel Eyes	I'm Still Standing	Stars Fell On Alabama
Another Salsica In Another Hall	If I Had A Hammer	Stranger In Paradise
As Time Goes By	If I Were A Bell	Strangers In The Night
Bad On The Run	In The Air Tonight	Streets Of London
Bananae's Rain	It Never Rains In Southern California	Sugarbush
Baubles Bangles And Beads	It's Not Unusual	Sultans Of Swing
Because	It's So Easy	Sunshine On Your Face
Bennie And The Jets	Jambalaya	Sweet Charity
Big Girls Don't Cry	Jalousy Guy	Swing Low, Sweet Chariot
Big Spender	La Bamba	Take Back Your Mink
Bird Dog	La Route De L'Amour	Take That Look Off Your Face
Blowin' In The Wind	Lady D'Arbanville	Take The 'A' Train
Boogie Woogie Bugle Boy	The Lady In Red	Ten Angel
Burrito Gals	The Lambeth Walk	The Tender Trap
Bye Bye Love	The Last Time I Saw Paris	That'll Be The Day
California Dreaming	Layla	Theme For A Dream
Can't Smile Without You	Leaving On A Jet Plane	These Foolish Things
Candle In The Wind	Let It Be	They Didn't Believe Me
Caravan	Let's Twist Again	This Guy's In Love With You
Chantilly Lace	The Lion Sleeps Tonight	This Land Is Your Land
Come Fly With Me	Long Tall Sally	Those Were The Days
Consider Yourself	Love And Marriage	Three Little Fishes
Crazy	Lover Man	Till There Was You
Cruising Down The River	Lucille	To Know Him Is To Love Him
Dancing Queen	Luck Be A Lady	Tonight
Daniel	Lullaby Of Birdland	True Love Ways
Desafinado	Maple Leaf Rag	Tulips From Amsterdam
Devil In Disguise	Maria	Tutti Frutti
Diamonds Are A Girl's Best Friend	Mo And My Girl	Unchained Melody
Do You Know The Way To San Jose	Mister Bolognini	Under The Boardwalk
Don't Cry For Me Argentina	Money For Nothing	Up, Up And Away
Don't Pay The Ferryman	Mull Of Kintyre	Uptown Girl
Don't Sleep In The Subway	Never On A Sunday	The Very Thought Of You
East Enders	Nights In White Satin	Wake Up Little Sasie
Ebony And Ivory	Norwegian Wood	Waltz
Eleanor Rigby	Not Fade Away	The Way You Look Tonight
Empty Chairs At Empty Tables	O Sole Mio	We Can Work It Out
The Entertainer	Oh Pretty Woman	We Don't Need Another Hero
Every Breath You Take	Old Man	We Shall Overcome
First Time Ever I Saw Your Face	Old Shap	We'll Meet Again
From Me To You	On A Slow Boat To China	What Kind Of Fool Am I
Funiculi, Funicula	Only The Lonely	Whiskey
For Elise	P.S. I Love You	When I'm Sixty Four
Get Back	Peggy Sue	When Irish Eyes Are Smiling
Get It On (Bang A Gong)	Pennies From Heaven	When This Lousy War Is Over
The Girl From Ipanema	Peppy Lane	Where Have All The Flowers Gone
Goodbye Yellow Brick Road	Piccadilly	Witchcraft
Guns And Dolls	Poison Ivy	With A Little Help From My Friends
Happy Xmas (War Is Over)	The Power Of Love	Yellow Submarine
Harrah Nagilah	Raindrops Keep Falling On My Head	Yesterday
He Ain't Heavy He's My Brother	Rhapsody In Blue	Your Cheatin' Heart
Hello Mary Lou	Riders On The Storm	Your Song
	Rock Around The Clock	



While compiling this huge book, editor/arranger Peter Lavender kept all the artwork in a huge suitcase! But now that it's printed, this new mega-bumper busker book is a lot easier to carry around!

Surprisingly portable, in fact, at the usual songbook size of 12" x 9"... with some 656 pages!

As well as the 1,001 songs, the book includes a handy A-Z alphabetical title index and a classified index, too.



AEROSMITH
DON'T GET MAD GET EVEN
BRYAN ADAMS

CUTS LIKE A KNIFE
RUN TO YOU
STRAIGHT FROM THE HEART
SUMMER OF '69

A-HA
HUNTING HIGH AND LOW
TAKE ON ME

ARCADIA
EL DIABLO
ELECTION DAY

PAT BENATAR
FIRE AND ICE
LOVE IS A BATTLEFIELD

BON JOVI
LET IT ROCK
LIVIN' ON A PRAYER
WANTED DEAD OR ALIVE
YOU GIVE LOVE A BAD NAME

CHICAGO
IF YOU LEAVE ME NOW
25 OR 6 TO 4

ERIC CLAPTON
BADGE

PHIL COLLINS
DOESN'T ANYBODY STAY TOGETHER ANYMORE?
DON'T LOSE MY NUMBER
EASY LOVER
I MISSED AGAIN
IN THE AIR TONIGHT
ONLY YOU KNOW AND I KNOW
SUSSUDIO

DEPECHE MODE
EVERYTHING COUNTS
JUST CAN'T GET ENOUGH

CHRIS DE BURGH
DON'T PAY THE FERRYMAN
HIGH ON EMOTION

DIRE STRAITS

EXPRESSO LOVE
MONEY FOR NOTHING
ONCE UPON A TIME IN THE WEST
SO FAR AWAY
SOLID ROCK
SULTANS OF SWING
WALK OF LIFE

THE DOORS
HELLO I LOVE YOU
L.A. WOMAN
LIGHT MY FIRE
RIDERS ON THE STORM

EURHYTHMICS
IT'S ALRIGHT (BABY'S COMING BACK)
RIGHT BY YOUR SIDE
SISTERS ARE DOING IT FOR THEMSELVES
SWEET DREAMS (ARE MADE OF THIS)
WHO'S THAT GIRL?

BRYAN FERRY
SLAVE TO LOVE
FLEETWOOD MAC
ALBATROSS

FREE
ALL RIGHT NOW
GENESIS

ABACAB
IN TOO DEEP
INVISIBLE TOUCH
LAND OF CONFUSION
MAMA
THAT'S ALL

GO WEST
CALL ME
WE CLOSE OUR EYES

**HUEY LEWIS &
THE NEWS**
THE HEART OF ROCK AND ROLL
IF THIS IS IT
THE POWER OF LOVE

MICHAEL JACKSON
THRILLER

JETHRO TULL
AQUALUNG
TOO OLD TO ROCK AND ROLL (TOO YOUNG TO DIE)

BILLY JOEL
IT'S STILL ROCK AND ROLL TO ME
MOVIN' OUT (ANTHONY'S SONG)
TELL HER ABOUT IT
UPTOWN GIRL
YOU MAY BE RIGHT

ELTON JOHN
CROCODILE ROCK

MICHAEL MACDONALD
SWEET FREEDOM

MADONNA
BORDERLINE

MARILLION
KAYLEIGH

ROBERT PALMER
ADDICTED TO LOVE

ALAN PARSONS
DAMNED IF I DO
EYE IN THE SKY
GAMES PEOPLE PLAY

POWER STATION
GET IT ON (BANG A GONG)

CHRIS REA
I CAN HEAR YOUR HEARTBEAT
STAINSBY GIRLS

LOU REED
WALK ON THE WILD SIDE

ROLLING STONES
HARLEM SHUFFLE

PAUL SIMON
FIFTY WAYS TO LEAVE YOUR LOVER
STILL CRAZY AFTER ALL THESE YEARS

SIMPLE MINDS
DON'T YOU FORGET ABOUT ME

STEELY DAN
REELIN' IN THE YEARS
RIKKI DON'T LOSE THAT NUMBER

STING
IF YOU LOVE SOMEBODY SET THEM FREE

SUPERTRAMP
DREAMER
GIVE A LITTLE BIT
LOGICAL SONG (THE)

IKE & TINA TURNER
RIVER DEEP, MOUNTAIN HIGH

TINA TURNER
PRIVATE DANCER
WE DON'T NEED ANOTHER HERO
WHAT'S LOVE GOT TO DO WITH IT

ULTRAVOX
VIENNA

THE WHO
YOU BETTER YOU BET
FIVE FIFTEEN
I CAN SEE FOR MILES
MY GENERATION
PINBALL WIZARD
SEE ME, FEEL ME

PAUL YOUNG
COME BACK AND STAY

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